Summer Entertaining

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But in Sardinia, an alian island off the oast of Northern Af-ca, our food buyer adn't expected to find uite such interesting eople.

He bought sheep's ilk cheese from prim-ive Sardinian shep-erds. He bought breads andcrafted into the ape of animals by the eathered hands of old ardinian women.

He even bought asta made from wheat round by men on the ame gristmill used by e ancient Romans.

But then our buyer met a man who was, well, a bit more intimidating to deal with. He wore a bizarre mask, and a cloak made from the fur of a strange beast. He was the same man our buyer had heard about—the man who made the spices in the beautiful earthen crocks.

As it turned out, he was wearing the strange costume that day as part of a local festival designed to drive away the evil spirits.

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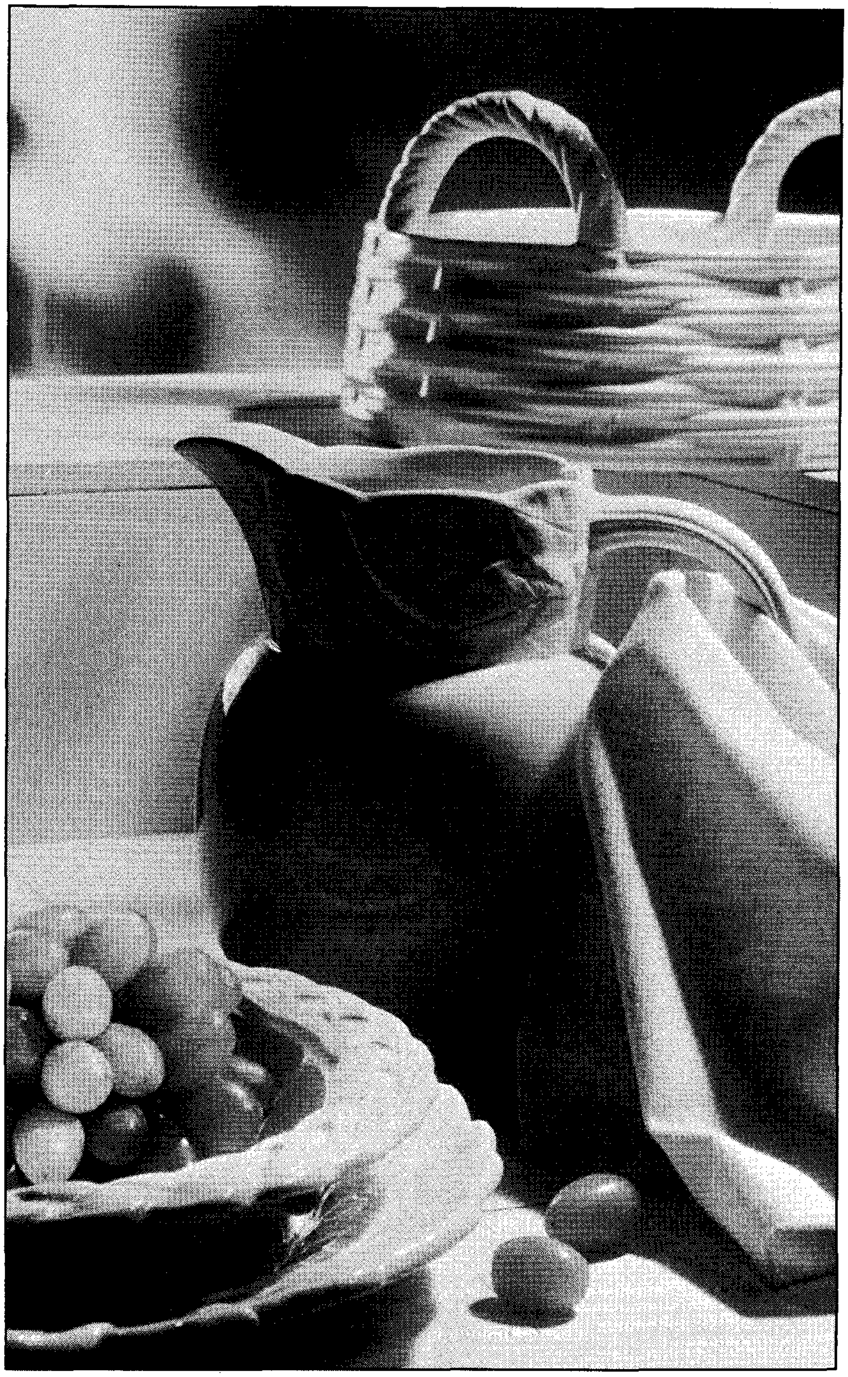

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BY EDWIN DIAMOND

Vhen Laurence Tisch, CBS's chief executive officer, convenes the ompany's annual shareholders' meeting this week, he'll have some ood news to report—CBS's net income rose by about 20 percent last ear, for example, and Dan Rather is again leading the nightly news ompetition. But the meeting—twenty months into the Tisch era—omes amid continuing questions about his sales of the magazine nd record divisions and rumors about his plans to sell his interest in he company. Though people at CBS agree that Tisch is clearly in ontrol, it's not the same company he inherited, and some people /onder where he's going with what's left of it.

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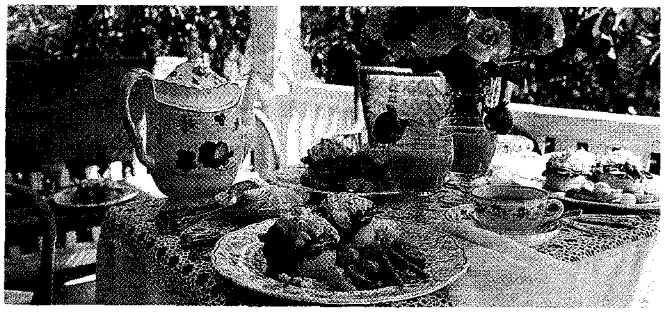

'or this special "Summer Entertaining" issue, we asked five of the ity's most creative chefs what they cook when they cook for friends. 'he answers: Not the dishes you'll find in their restaurants but food hat's simple to prepare and easy to enjoy with guests—roasted hicken, Provençal fish stew, baked red snapper. And, to drink with hese summer meals, Alexis Bespaloff proposes some cool reds.

70 My Shadow

BY MARY STUART

When Mary Stuart first met Lilli, she'd no intention of taking responsibility for her—but it was clear the homeless woman in Central Park needed *someone.* So for the next two years, Stuart, an actress (she was on *Search for Tomorrow* for 35 years) and the author of *Both of Me,* an autobiography published in 1980, took care of Lilli. Stuart brought Lilli meals, sat with her for hours, searched for her when she disappeared, visited her in the hospital, even paid her rent when she finally found a home. Most important, she became Lilli's friend.

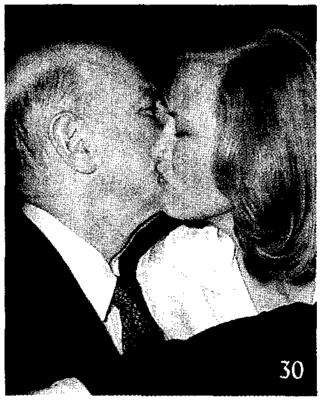

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Plate from Howard Kaplan's French Country Store.

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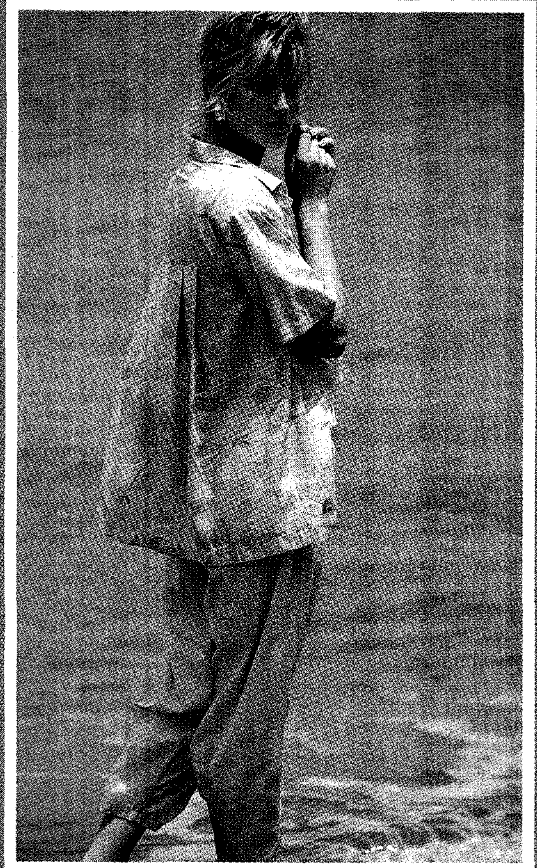

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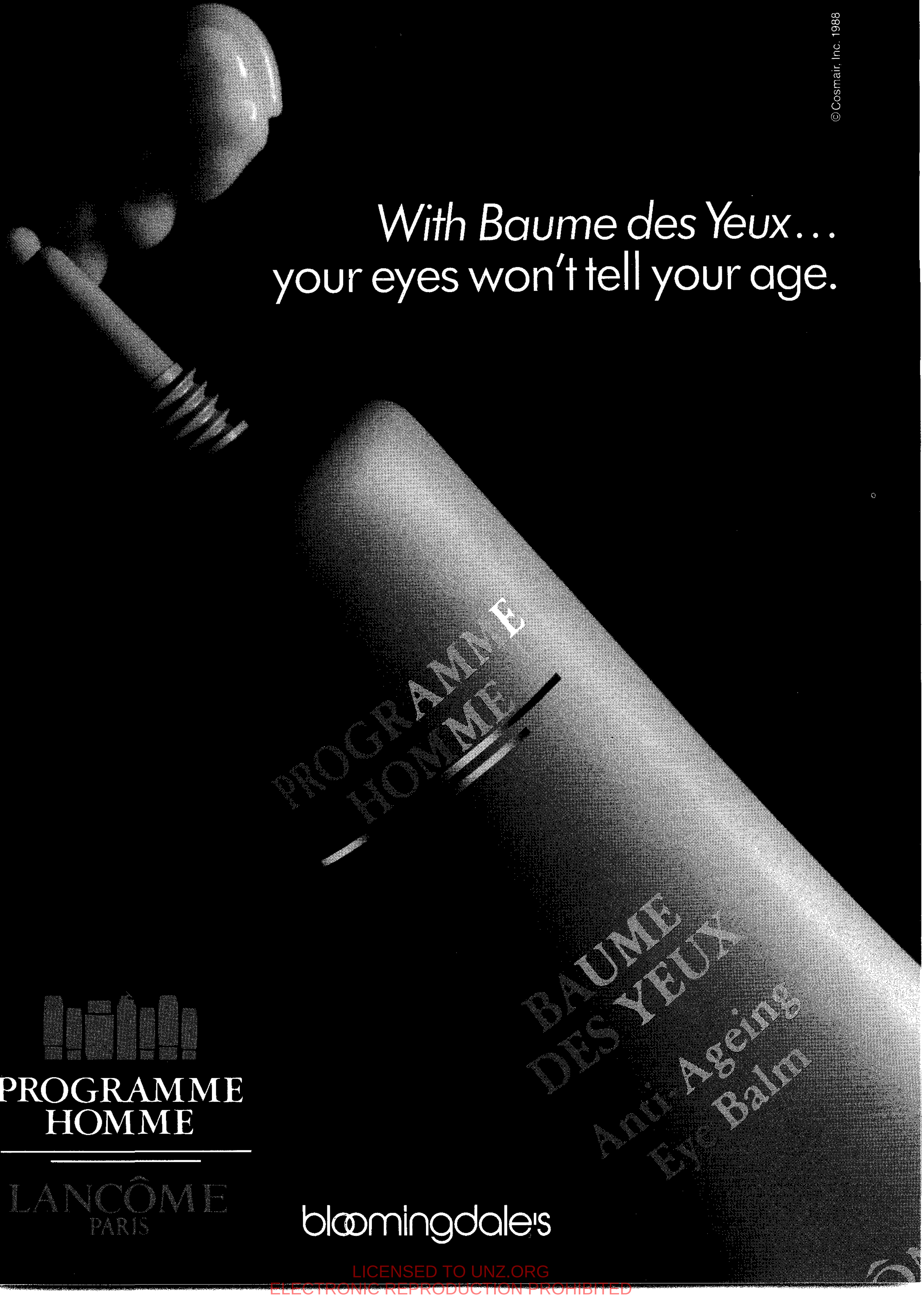
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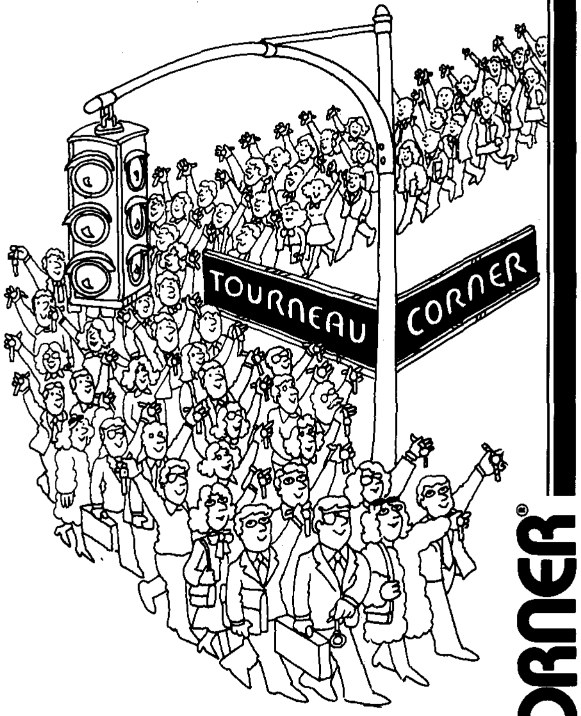

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LETTERS

Cream of the Crop

DONALD TRUMP [BY LIZ SMITH] IS TH shepherd; we are the flock ["The To Twenty," April 25]. I admire the mar and he is certainly not riding for a fal Why shouldn't he brag?

It's a poor dog that doesn't wag hi own tail.

Gilbert L. Boddy J
Pittsburgh, Pa

CHEERS FOR BROOKE ASTOR! IN "THE TO Twenty," Louis Auchincloss writes beautifully about New York's favorite lad May I add yet another cause that benefit from her support? Mr. Auchincloss an Mrs. Astor share family ties to a histori tenement complex known as City & Suburban Homes, located on York Avenu between 78th and 79th streets. At th turn of the century, their families helpe finance the construction of these well designed, low-cost apartments for th working people of our city. Now that on third of these units are threatened wit demolition, Mrs. Astor has been outspoken about her concern for the comple both for historic reasons and because affordable housing is so scarce.

Mrs. Astor has given much to Ne York, and we are all indebted to her fo caring so passionately.

Betty C. Wallerstei
Co-chairma
Coalition to Save City &
Suburban Housing, Inc
Manhatta

WILLIAM F. BUCKLEY JR.'S CONCLUSIO that Mayor Koch is a "good man" seem irreconcilable with the mayor's wounde administration. Koch is a man who ca see only as far as the next ad-lib, a man o minimal compassion.

"L'état, c'est moi" seems to be hi motto.

R. Joseph Novogro
Brookly

INTEGRITY IS THE ONE QUALITY THA can unite and strengthen New York Cit and its boroughs. Obviously, then, a ma of integrity really counts in New Yor Lieutenant Kevin J. Hickey is such a ma

Kevin is an Irish Catholic from Rosedale, a man from a middle-class background. He started out as a rookie cop i Harlem, engaged in battle not only wit the enemy but also with those under hi

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rotection. With each new day came tress, hardship, and the hope that he ould live to see the next sunrise. Yet evin can see what is wrong with New ork, and he is selfless enough to do omething about it.

Kevin Hickey is an indispensable New orker. He is giving and forgiving, dediated, and loving as a cop, a family man, nd a human being.

Jo Ann Chiet
Port Jefferson, N.Y.

OODY ALLEN MAY BE ONE OF THE TOP wenty New Yorkers, but Arthur Schlesnger Jr. should know that the female haracters in Allen's movies are women, ot "girls."

Elaine Fuld
Manhattan

OUR ISSUE COULD HAVE INCLUDED FERando Ferrer, the Bronx borough presient; Jose E. Serrano, chairman of the ducation Committee of the State Asembly; or Amalia Betanzos, member of he Central Board of Education. Yet here was nobody representing the one ifth of our city's residents who are ispanic.

Norma J. Hart, Psy.D.
Manhattan

N YOUR HIT PARADE OF NEW YORKERS, ohn Cardinal O'Connor is described as 'a modern churchman with an old-fashoned zest for controversy" [by John Leo]. Conversely, he is a rigidly orthodox hierarch with a modern zeal for publicity. And to call him "exceptionally kind and mild-mannered" is to ignore his petty, vindictive side.

O'Connor stated publicly that the gay-rights law would provide protection for pedophiles. He asked Roy Cohn, who was dying of AIDS, to get council members to lobby against the bill. If O'Connor threw himself into the fight for public housing the way he fights gay rights and sex education, he might accomplish some good.

Andrew Humm
Manhattan

AS A DISPLACED NEW YORKER, I THANK you for "The Top Twenty." The profiles of three of my favorites—Woody Allen, Jimmy Breslin [by Pete Hamill], and Mario Cuomo [by Roger Rosenblatt]—were wonderful.

Jeez, I love New York!

Virginia A. Wolf
Willingboro, N.J.

AS BELLA ABZUG PUT IT, "THERE IS NO one important person in New York." However, of *New York*'s twenty most important, 20 percent are women. Of the 20 percent, one is a street person, one inherited a man's fortune, one is a doctor con-

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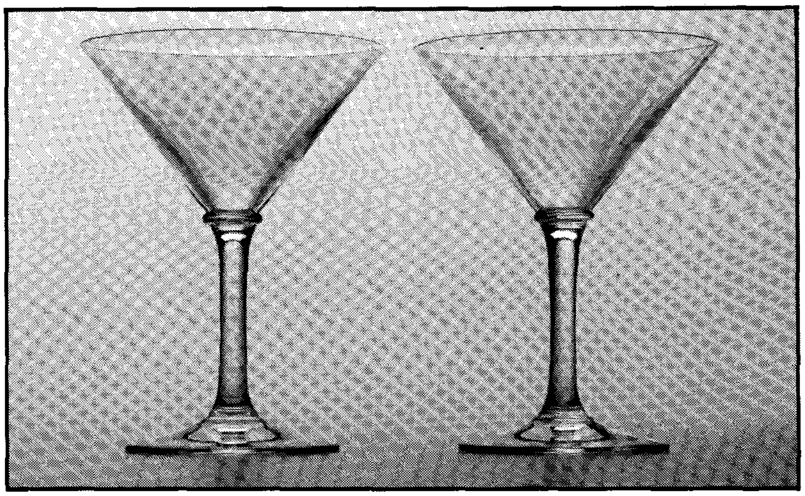

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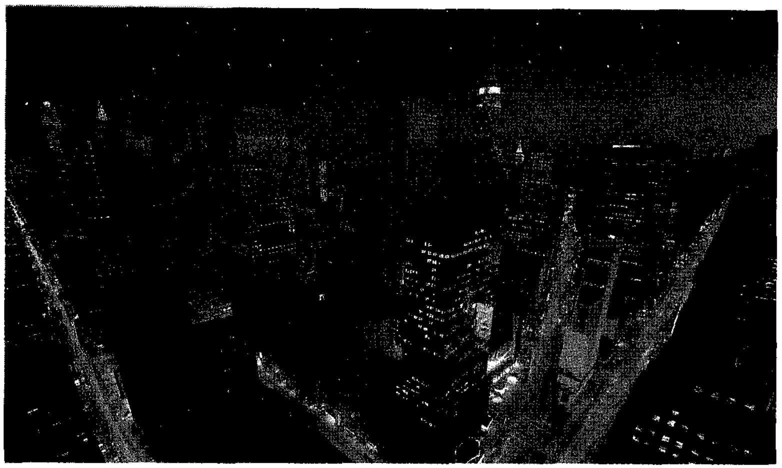

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Patricia B. Bond
Commack, N.Y.

FOR THE FIRST TIME SINCE I'VE BEEN a subscriber to *New York,* I am deeply ashamed of my association with it. David Blum's article about "Reality" was not only repulsive but quite unnecessary. *Drugs* are the reality, and this piece was nothing but a mockery of our city and an insult to our intelligence. Glorifying the income of a drug dealer and describing, step by step, how to make crack does not help us fight the war against drugs in our city.

If "Reality" is important enough to merit two pages in *New York,* then something is desperately wrong.

Jill Schneider
Carle Place, N.Y.

IN "PHILIPPE DE MONTEBELLO," HILTON Kramer calls the Lila Acheson Wallace Wing at the Metropolitan Museum a "failure . . . huge in scale . . . that is of no conceivable interest to anyone." *I* am someone. The wall with five early Picassos, the room of Klee, Rockefeller's African collection, and Marisol's *The Last Supper* are all so magnificent that I have gone back seven times.

I thank God for a "failure" like this one.

Lenore Latimer
Manhattan

THE MOST IMPORTANT NEW YORKER IS my friend Harvey Horowitz, who died last year, the victim of a crime.

Harvey epitomized the conscientious city dweller by always commending the good and criticizing the bad in letters to those responsible. He supported local nature conservation and the arts, and was welcoming and helpful to visitors to New York.

Ariel Berlin
Manhattan

HOW UNFORTUNATE THAT INDIVIDUALS like Glenn Bernbaum and his select clientele ["How We Live Now: Inside Mortimer's," by Julie Baumgold, April 18] are so consumed with self-importance that the seating at table 1-B at Mortimer's is a priority in their lives. How outrageous that in 1988, a New York City restaurateur is blatantly discriminating against thousands of New Yorkers because of their anonymity.

Those working-class people who deliver clothing to homeless children at Christmas and cook in soup kitchens after a day at work are presumably not welcome at Mortimer's.

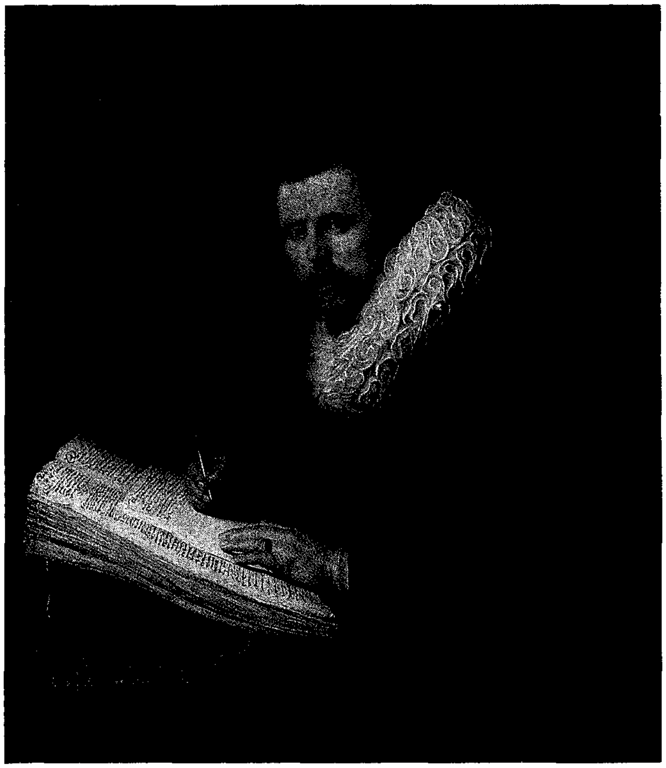
Arlene Henehan
Queens

An Historic Event...

From the Hermitage Museum in Leningrad—the fabulously rich treasure house of art and culture—whose collection of Dutch and Flemish paintings was begun by Catherine the Great and is unsurpassed in all the world, come 51 masterpieces. Most have not been seen outside Russia since the 18th century.

Dutch and Flemish Paintings from the Hermitage

This exhibition is the first in a series of reciprocal exchanges between the United States and the Soviet Union. It was organized jointly by The Metropolitan Museum of Art and The Art Institute of Chicago and includes six major works by Rembrandt, five by Rubens, four by van Dyck, and numerous important paintings by such masters as Frans Hals, Jacob van Ruisdael and Jacob Jordaens.



Rembrandt van Rijn, *Portrait of a Scholar*

March 26 through June 5, 1988
The Metropolitan Museum of Art
July 9 through September 18, 1988
The Art Institute of Chicago

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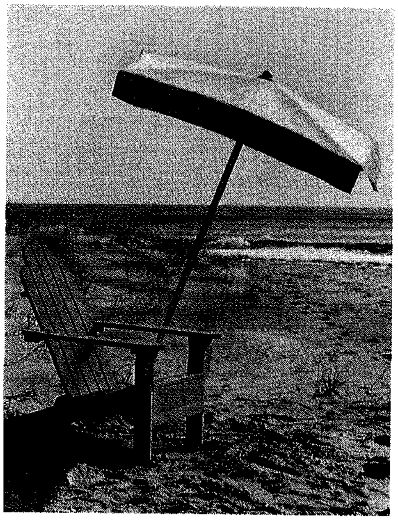

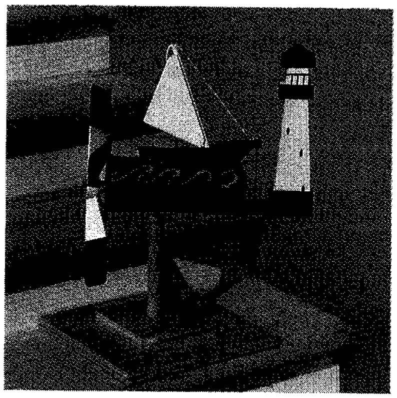

We've taken the best of outdoor furniture and made it even better. We've re-colored, re-juvenated and re-interpreted some of your all time summer favorites making them the modern classics you'll cherish for years to come.

Our **Adirondack Chair** is a perfect example. A summer classic since the early 1900's, its straight-forward styling remains but we've added color! Choose a subtle grey or deep teal. And when winter comes the chair folds for easy storage. **$145.**

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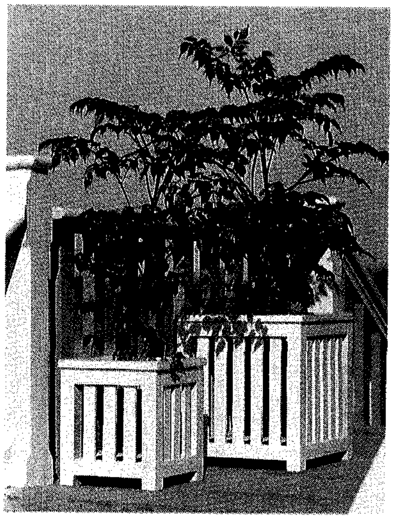
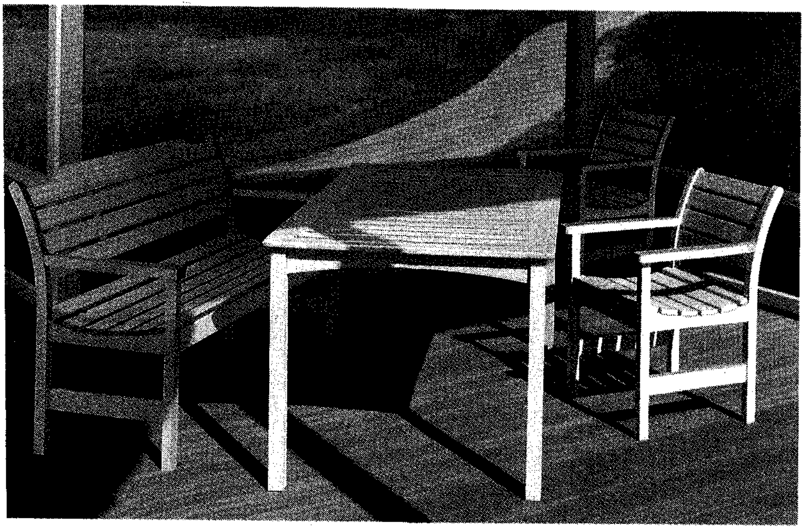
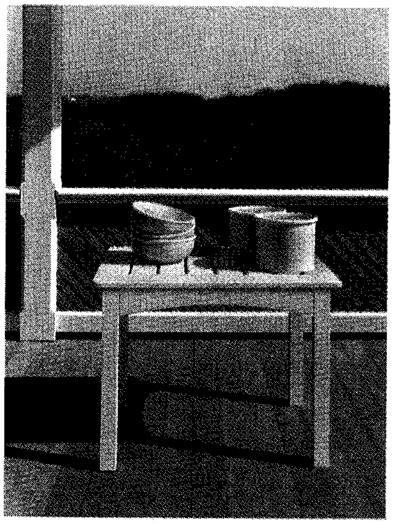
A slight breeze sets our hand-painted pine **Whirligig** asail lending a touch of folk whimsy to any summer decor. Washerwoman and fisherman also available. **$24.95.**



Designed for comfort and built to last, our stylish **Kensington Range** takes its inspiration from traditional English garden furniture. Made entirely of solid maple by New England craftsmen, the range is available in a deep teal (not all stores) or a pale white wash finish. Perfect on a sheltered porch or exposed terrace, be assured that left to the elements the Kensington range will weather to a pale, silvery tone. **Table** (H29¾″ × W65¾″ × D35⅞″) **$250. Chairs $115. Occasional table** (H18″ × W24″ × D18″) **$80. Bench** (H34½″ × W58½″ × D24″) **$225.**





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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

PLAYING POLITICS...LUGANO LOOT...LATE-NIGHT LORNE...CAMPAIGN '88...HOLLYWOOD HUFF

LAUDER STILL EYEING MOYNIHAN RACE

A top GOP source says that former Austrian ambassador Ron Lauder has been meeting with George Bush, the head of the Senate Republican Campaign Committee, and White House aides to talk about mounting an eleventh-hour campaign against Senator Pat Moynihan. Lauder had considered a race for the Senate last year, but this February began exploring the possibility of running against Long Island congressman George Hochbrueckner. Four weeks ago, Lauder announced that he was no longer interested in the congressional seat.

The source says that Lauder is prepared to spend $5-million on the campaign. "Lauder doesn't have much of a chance," says one strategist. "But a well-financed attack would keep Moynihan busy so the senator couldn't become an asset to Mike Dukakis. If Bush wins, Lauder could end up in the State Department or the Department of Defense."

A spokesman confirmed that Lauder had been meeting with GOP heads, but said, "The Republicans are looking for a candidate. Lauder said he won't run for the Senate, and that hasn't changed."

TAPED, IN N.Y., IT'S *SUNDAY NIGHT*!

Lorne Michaels, the executive producer of *Saturday Night Live*, is working on a new late-night music show for NBC that is slated for Sundays. The show, tentatively titled *Sunday Night*, will be broadcast this fall at midnight and will have musical guest hosts, bands, and comedy. The performances will be coordinated by jazz saxophonist David Sanborn and *SNL* comedian Dennis Miller.

"*Saturday Night Live* did so well because we went on the air without a lot of advance publicity. We could come up with our own recipe," says Michaels. "I don't want to say too much about it, but it won't be live, and it will be a different approach to music from MTV. We're still working out the final details."

THE DUKE BIDS FOR A MONDALE MAN

Michael Dukakis has asked former Walter Mondale aide Dayton Duncan to be his new national press secretary, says a Dukakis source.

Dukakis has had trouble filling the position since November, when Patricia O'Brien resigned after the Dukakis staff circulated damaging videos on rival candidate Joseph Biden. Michael McCurry, Bruce Babbitt's ex-press secretary, turned down the job in March to become a press aide at the Democratic National Committee.

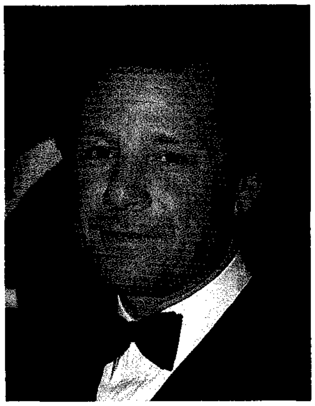
"Duncan would be a great catch for Dukakis," says the source. "He's got journalism experience, lots of political ties, and a great sense of humor." Duncan, who is writing a book on the New Hampshire primary, did not return calls.

AGENT WAGING WAR ON STAR DEFECTORS?

Agent Mike Ovitz is furious at some rising stars who've left his powerful Los Angeles–based talent company, Creative Artists Agency, to join an agency started by ex-employees, according to a top entertainment source.

Ovitz is "on the warpath" against Phoebe Cates, Kyle MacLachlan, Laura Dern, and Kiefer Sutherland after the actors left the agency to join InterTalent, which was formed in February by onetime CAA agents Judy Hofflund and David Greenblatt, according to the source. "The talent drain was inevitable," says the source. "There were a lot of unhappy people at CAA, and Ovitz was only interested in making the biggest deals. But now Ovitz has let it be known that he'll stand in the way of his former

RON LAUDER



MIKE OVITZ

LORNE MICHAELS

GEORGE KLEIN TO GET SWISS ACCOUNT

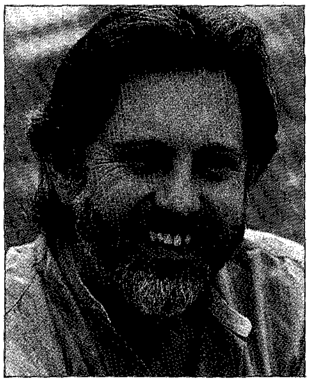
It looks as if real-estate mogul George Klein isn't stopping at Times Square. Klein, whose company, Park Tower Realty, is trying to develop a 4-million-square-foot project there, has just closed a deal to buy a Swiss bank, says a Park Tower source.

The source says that last month, Klein, who has also built an I. M. Pei tower at Park Avenue and 59th Street and is building the Morgan Guaranty tower in lower Manhattan, bought Banca della Svizzera Italia, a privately held bank in Lugano, Switzerland.

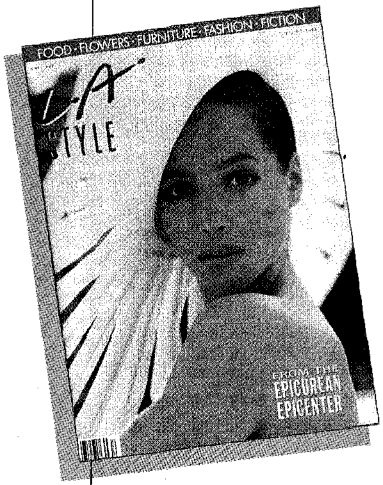
Klein's office denies he is buying the bank, but the source says, "Klein wants to develop real estate overseas, but American banks are sometimes reluctant to lend for foreign projects. If Klein has his own Swiss bank, he can get money quickly—no questions asked."

Photographs: top, AP/Wide World; center, Peter C. Borsari; bottom, Geoffrey Croft/Outline.

ON DEADLINE...THE PUTTNAM PATROL...EVENING NEWS...TRIBECA TRANSFER...B-BALL BOOK



DAVID PUTTNAM



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FROM THE EPICUREAN EPICENTER

L.A. STYLE

RICK PITINO

agents and their stars' careers." Ovitz and InterTalent wouldn't comment.

ALL THE *TIMES* NEWS THERE'S TIME FOR

Reporters at the New York *Times* are complaining that the new section in the national edition is straining production and forcing editors to move up their deadlines. Last month, the paper began testing a national feature-oriented section called "The Living Arts" in Northern California.

"Two years ago, deadlines were pushed up from 6:30 to 5:30," says one source. "Now the feature items, columns, and non-news stories have to be finished as early as four. Columnists feel pressure to write more generic commentary, since they have to complete their columns before news stories are filed."... *Rolling Stone* editor Jann Wenner is trying to buy *L.A. Style,* the oversize tabloid of West Coast fashion and design that was founded in 1985 by *L.A. Weekly* editor Joie Davidow. A source says it has been offered to *Village Voice* owner Leonard Stern, and now American Express is bidding on the monthly. Stern and American Express Publishing head Tom Ryder did not return calls for comment. Wenner would say only, "*L.A. Style* is for sale, and I would be interested in buying it."

DREXEL'S NEW DIGS: A VACANT CITY LOT?

A real-estate source says that Drexel Burnham Lambert is about to announce plans to build a new headquarters on a city-owned lot at West and Chambers streets. In December 1986, the brokerage firm canceled its $3-billion deal to rent office space at 7 World Trade Center.

Public Development Corporation president James Stuckey has refused to disclose the tenant, but he told community groups that the building would have up to 52 stories and include a company headquarters, back-office space, and a trading floor.

A PDC spokesman says, "We're in very serious negotiations, but we won't announce anything for a few weeks." Says a Drexel spokesman, "It's too premature. We expect to have an announcement in 90 days."

KNICKS COACH PENS COVERT CASEBOOK

New York Knicks coach Rick Pitino, who in his first year took the long-losing team to the playoffs, is writing a book about the turnaround.

Born to Coach will be published by New American Library in November. The book chronicles the team's games and "addresses skeptics who said Pitino's college-coaching style wouldn't work with pros," says editor Kevin Mulroy. The book was signed when Pitino joined the Knicks but has been kept a secret from the players, Mulroy says, "because Pitino didn't want to influence his relationship with them."

NIGHTSPOT NOTES FROM ALL OVER

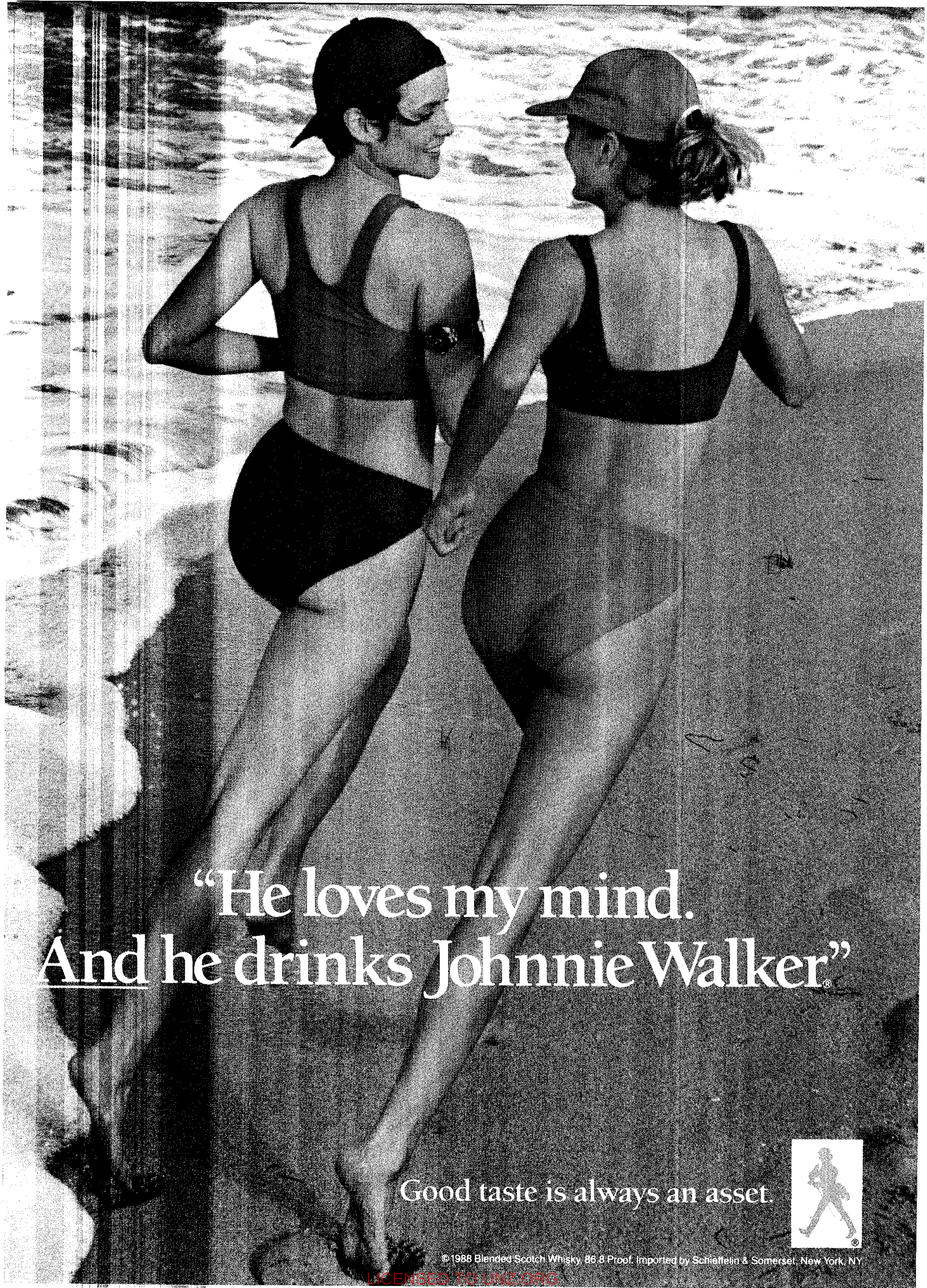
The owners of the Village Gate have just signed a lease to open a new club on Broadway and 114th Street, at the site of the West End Cafe. The owners, Art and Burt D'Lugoff, plan to call the club the West End Gate. "We'll serve good basic food and have a room devoted to jazz, blues, and folk," says Burt, who plans to open the new club in the fall. "The other room will have comedy, poetry, and lectures."... The chef and maître d' from the original Box Tree restaurant, which was across the street from Lutèce, are launching the Box Tree Kitchens brasserie next to the Box Tree Restaurant, on East 49th Street. The owner of the restaurant, Augustin Paege, says he will open the brasserie in the fall, along with his exclusive twelve-suite hotel. "I have persuaded my old chef Lee Whiteway to leave the service of President Ford, and the former maître d', Walter Biset, has returned from Seattle. Once the season starts, the Box Tree Restaurant will be black- or white-tie after 10 P.M., and the brasserie will be for more relaxed dining."

COLUMBIA PUTS PUTTNAM IN HIS PLACE

The powers of Columbia Pictures have finally decided to speak out about David Puttnam's departure from Hollywood. Following the latest round of pro-Puttnam publicity, former Columbia chairman Herb Allen and Ray Stark, the Hollywood producer who is one of Columbia's major players, gave interviews to *Variety* reporter Charles Kipps to refute some of Puttnam's claims. Kipps's series will start May 18.

In the interviews, Allen claims there was no organized effort to oust Puttnam. He complains Puttnam was contemptuous of the star system while acting like a star himself—dallying with the press and demanding a lucrative, ironclad contract. Stark charges that Puttnam moved too slowly on small projects and came to Hollywood with his mouth open and his ears shut.

Photographs: top, Albane Navizet/Outline; bottom, Focus on Sports.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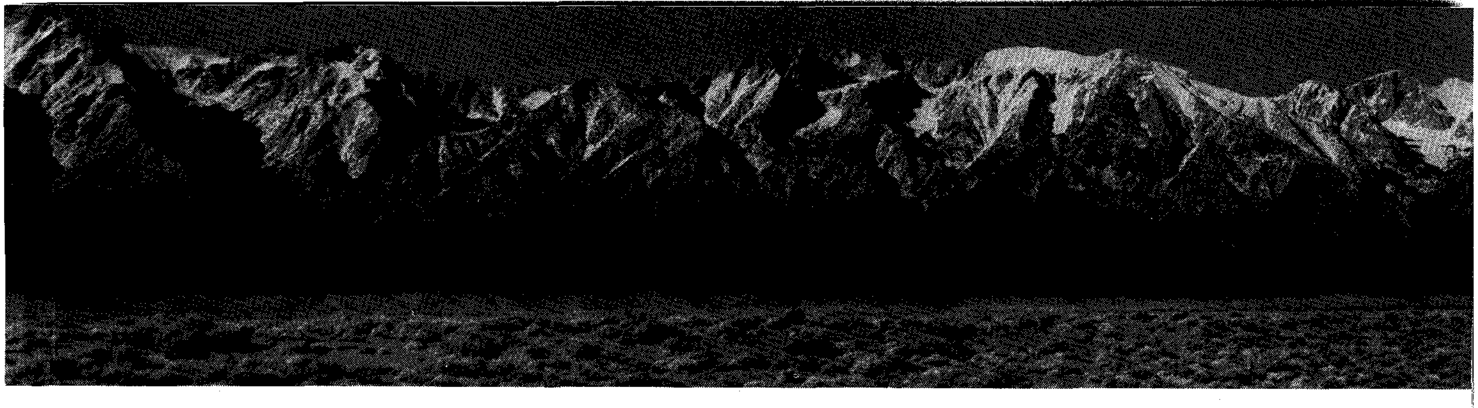

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Several years before marketing gurus began hailing walking as the "exercise of the 80's", we at Rockport were committed to better understanding the benefits of walking as an exercise.

So when Rob Sweetgall, who lost several members of his family to heart disease, wanted to promote the health benefits of walking by traveling across America on foot, Rockport supported him. Financially, so doctors could monitor the effect this incredible journey was having on the human body. And with our walking shoes, so that our engineers could better understand the effect an 11,208 mile walk was having on our products.

But as dramatic as Rob Sweetgall's walk was, for us it was just another step in our on-going commitment.

In 1985, we formed the Rockport Walking Institute, the nation's first organization dedicated to research and education on walking.

It's effects have already been felt. In articles, seminars, walking clubs, and most important of all, in the Rockport Fitness Walking Test.™ Unlike most tests, the Rockport Fitness Walking Test™ is the first designed for people who are in great shape *and* people who aren't. Giving them a way get started on an exercise program tha they can live with for years to come.

But perhaps the nicest thing to remem ber about Rockport's commitment to walking is that it comes built-in to every pair of walking shoes we make.

THE WORLD'S MOST ADVANCED WALKING SHOES.

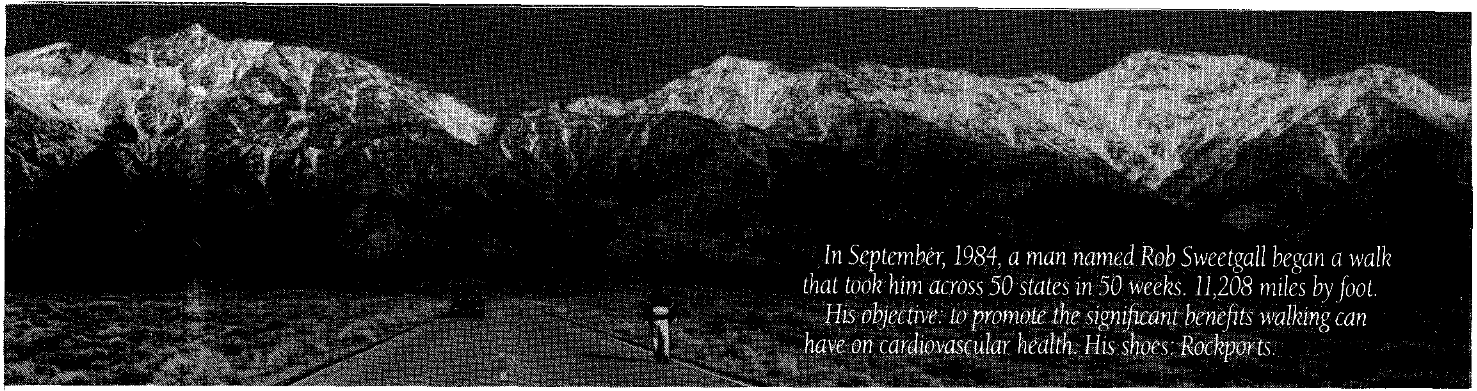
Consider the Rockport ProWalker, which one magazine called, the "Mercedes-Benz of walking shoes."

It features innovations like a dual heel counter system for maximum support and a 3-laye innersole for maximum comfort. And little touches like high-density poron for extra cushioning in key stress points, a padded collar that cradles the achilles tendon and a seam construction that helps prevent bliste

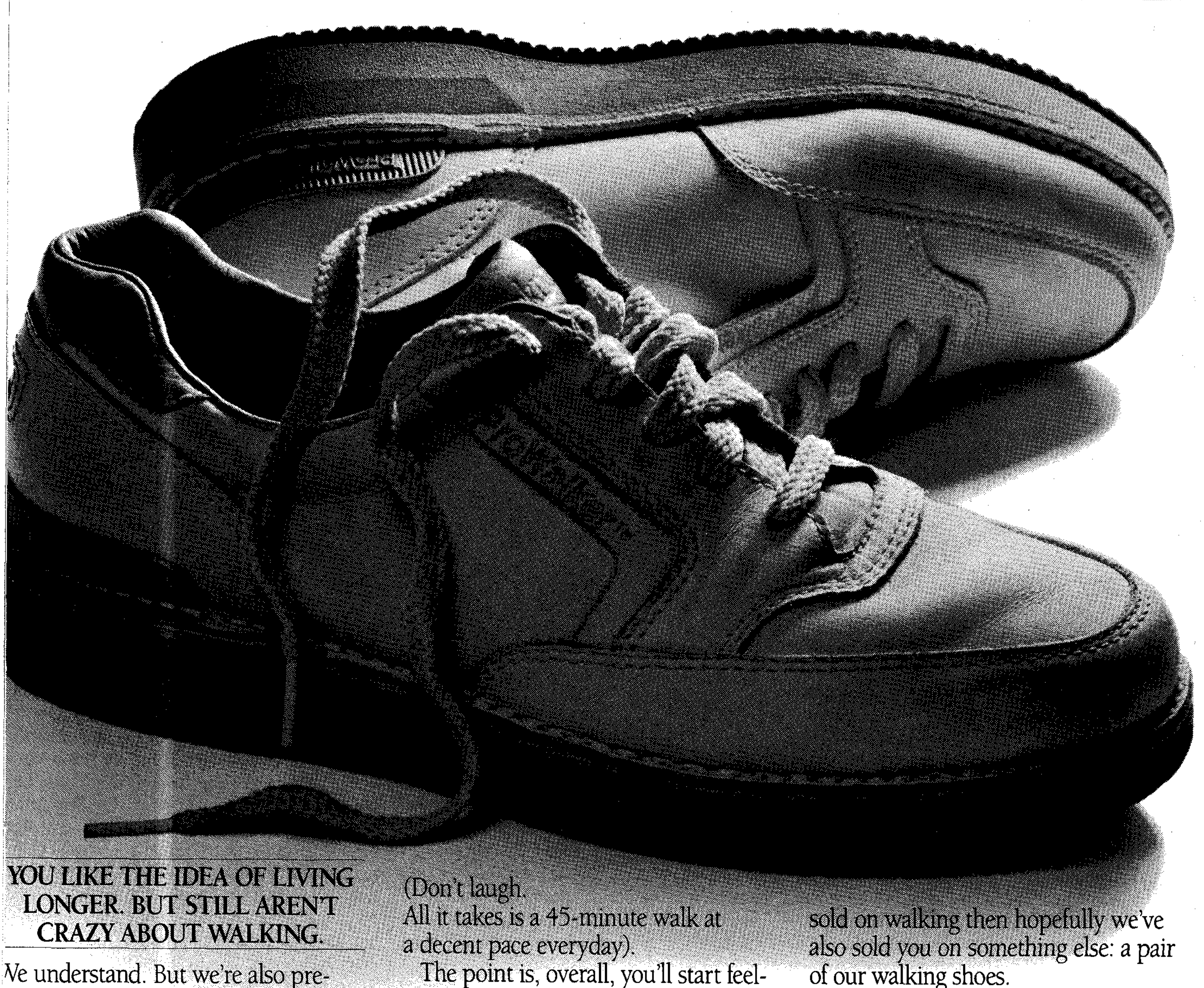
Improve your health without cramping your style.

ProWalker was the first shoe designed exclusively fo fitness walking. A it's still major strides ahead of anything on the market today.

Like Mercedes, Rockports come in n different models. Every one built with our exclusive Walk Support System,™ unique combination of design, materia and technology that has helped make Rockport the first shoe ever awarded the Seal of Acceptance by the American Podiatric Medical Association.



In September, 1984, a man named Rob Sweetgall began a walk that took him across 50 states in 50 weeks. 11,208 miles by foot. His objective: to promote the significant benefits walking can have on cardiovascular health. His shoes: Rockports.



YOU LIKE THE IDEA OF LIVING LONGER. BUT STILL AREN'T CRAZY ABOUT WALKING.

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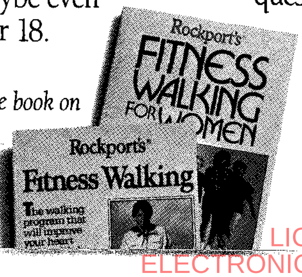
(Don't laugh. All it takes is a 45-minute walk at a decent pace everyday).

The point is, overall, you'll start feeling a whole lot better. As you discover what 55 million people have already discovered: walking is as one cardiologist described, "the best exercise for conditioning for the vast majority of Americans."

The next step? If you have any questions, write us and we'll try and answer them. If you'd like a copy of the Rockport Fitness Walking Test, we'll send you one. If, however, you're already sold on walking then hopefully we've also sold you on something else: a pair of our walking shoes.

Short of a miracle drug being invented tomorrow, Rockports may well be the best way to start living a longer, healthier, and more enjoyable life today.

Rockport has literally written the book on walking. In fact, 3 books, 4 video tapes, and 7 abstracts that were accepted by the American College of Sports Medicine.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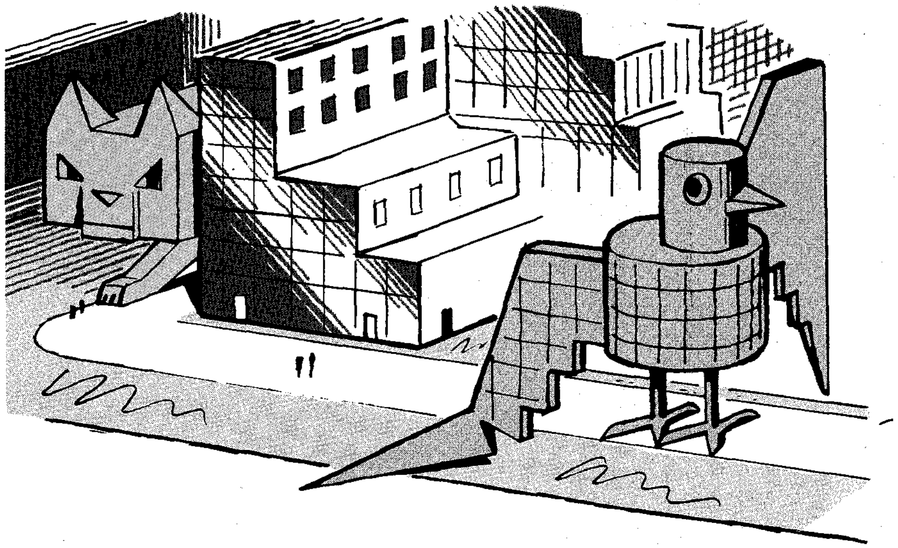
The Bottom Line/John Crudele

STALKING THE WALKING WOUNDED

THE DEALS IN TROUBLED COMPANIES

WESTERN UNION HAS HAD SO MUCH trouble over the past three years that it could have filed for bankruptcy protection at almost any time. But today, with the help of a white knight, the company's future is looking brighter, and its stock nearly doubled between January and March before dropping off recently to around 3¼.



ON THE PROWL: *Renewed interest in the high-risk segment of the market.*

With the stock market in the doldrums, more investors are looking to make a buck out of the walking wounded, like Western Union. Oppenheimer & Company, for example, is one of the latest Wall Street firms putting together an extensive list of corporations in potential trouble. And Baltimore's T. Rowe Price Associates, Inc., is starting a limited partnership that will invest in companies that are already bankrupt. "Everyone on Wall Street is now looking toward the high-risk segment of the market," says Kevin X. Reynolds, vice-president of Salomon Brothers' newly formed bankruptcy-arbitrage group. Adds Dave Breazzano of T. Rowe Price, "It's a very attractive area."

What most of these brokerage firms aim to do is separate companies whose survival is unlikely from those troubled firms that can possibly make a comeback. How do you assess a company's chances? "You take the company, put it right in front of you, and say, 'Is there a reason for this company to be in business?' " says Reynolds. " 'Is there a macroeconomic niche, or is this the buggy-whip business?' " In short, Reynolds says, you have to decide whether a company can be turned around by a different management, helped by cost-cutting, or improved through changes in capitalization.

Companies that come back can, of course, reward daring investors. And even if a company is headed further down, investors can make money by shorting the stock (betting on the decline).

Since many pros think the nation's economy will soften next year, the assessment of troubled firms is particularly timely. Record numbers of companies, especially those that borrowed heavily during the economy's boom years, could face crises. "People usually wait for the economy to turn and then they look at these things," says Oppenheimer's Michael Metz, who is conducting the firm's survey. "The smart investor should do that now."

What are some of the larger troubled companies being watched?

☐ Pan Am, which has reported an operating profit only once this decade, has seen its stock fall to under $3 a share from a 52-week high of $6.25. Although its cash position is okay for now and could even improve during the summer, Jeffrey Kriendler, a Pan Am spokesman, admits that without major labor concessions "the company can't plod along too much longer. It will simply run out of cash." The up side? Pan Am had a management shake-up late last year, and new chairman Thomas G. Plaskett could have better luck than his predecessor at turning things around.

☐ Coleco's troubles began when its Cabbage Patch dolls went from being the toy of choice to being just another plaything. Last week, Coleco, which has already defaulted on interest payments to debenture holders, announced that 475 employees had been laid off and that its chairman had quit. Its stock sells for around $2.50, well below its 52-week peak of $11.62. Some analysts say that with a hot new product, the company can turn itself around. But for many, Coleco's stock is too risky right now. "There is just way, way, way too much uncertainty," says Harry Wells of Boston-based Adams, Harkness & Hill.

☐ Western Union isn't completely out of trouble yet, but one Wall Street source believes the company has an 80 percent chance of recovering. New money put into the firm late last year by Bennett S. LeBow, a New York investor, has appeased the banks and put new vigor into the company, which has refocused on its more profitable business services, like electronic mail.

SURVIVING A RÉSUMÉ

STEPHEN J. CONWAY HAS BEEN LAYING low since he opened the investment-banking firm of S. J. Conway & Company two years ago. Business has been good, Conway says, but he admits to a certain restraint in soliciting new clients.

The portly 41-year-old Conway doesn't have a personality problem; he has—you could say—a résumé problem. From the spring of 1985 to the spring of 1986, Conway was president and chief operating officer of the Ivan F. Boesky Corporation (which he joined in 1981); while Conway was acting as the company's in-house investment banker, Boesky was engaged in the insider-trading scam that eventually landed him in jail.

Conway never worked in Boesky's trading room, and he insists he didn't have a clue about the insider trading. He says that he has been questioned extensively by the government and has been given a clean bill of health. (Conway says the investigators asked mainly about the internal operation at Boesky and the firm's relationship with other investment firms, including Drexel Burnham Lambert, Inc.)

"At this point, I'm finished with all my SEC stuff, as far as I can tell," says Conway. "I was given assurances by the United States Attorney before all this started that I was not a target."

Despite those assurances, Conway,

Illustration by David Suter.

ho has an M.B.A. from Harvard and orked on Wall Street for a decade be- re a headhunter put him together with oesky, admits that he is only now com- ıg to terms with his situation. “I went nderground,” he says. His firm, which ıcludes seven employees, has been put- ng together mergers of smallish compa- ies, raising money for little-known rms, and managing the money of some ch investors. Now he's looking to roaden his list of clients.

“It used to concern me a lot,” Conway ays, speaking of the scandal's effect on is business. “But it doesn't anymore.”

A REASON TO RAISE RATES?

HIS COULD BE THE WEEK THAT INTEREST ates start a steady climb—a bad omen r the stock market.

Many experts think that higher interest ates may be necessary if the United tates Treasury is to persuade reluctant reign investors to participate in the 96-billion, three-day refunding that tarts May 10.

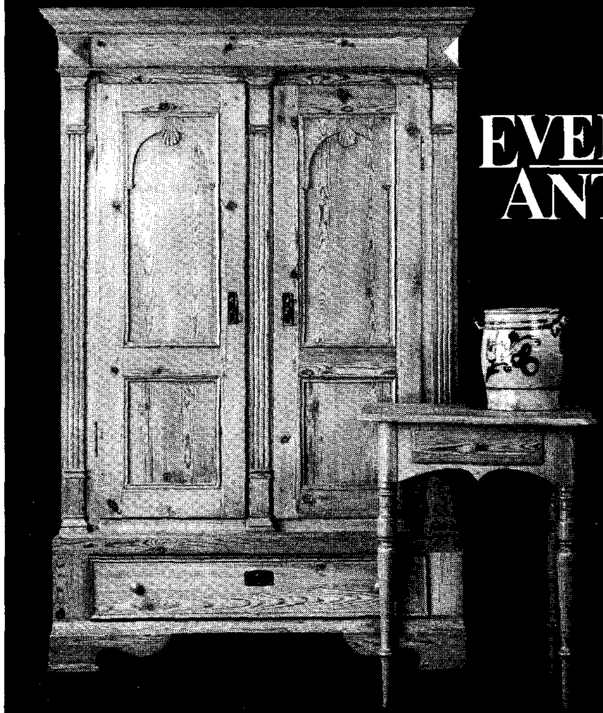
The current rate on 30-year govern- ent bonds is around 9.10 percent, but ome experts think it will take a rate of .25 percent to 9.50 percent on those onds before the Japanese and other oreign investors—who are nervous bout the instability of the dollar—en- husiastically take part.

“You have to go to higher interest rates o get things done,” says Hugh Johnson, hief economist with First Albany Corpo- ation. Adds William King, head U.S. equi- ies trader for Japan-based Nikko Securi- ies, “Rates have no place to go but up.”

THE RUNOFF

HE NEW YORK STOCK EXCHANGE MIGHT ave better luck than Congress at getting nswers out of Drexel Burnham's Mi- hael Milken, who took the Fifth Amend- nent a fortnight ago when asked by a ongressional committee about Drexel's unk-bond activities. Under the ex- hange's Rule 476, anyone who declines o answer the Big Board's questions can e barred from the securities busi- ess.... What happened to the votes? hat's the question Coniston Partners vas apparently asking itself last week af- er Gillette announced that it had nar- owly beaten Coniston in a proxy contest. oniston is said to have believed right up o the end that the owners of 47 million illette shares—a majority of the 87 mil- ion shares voted—were on its side. Vhen the preliminary count was an- ounced, Coniston was backed by only 2 million shares. Coniston is trying to igure out where the other 5 million hares went.... Shearson Lehman is aising $1 billion for a leveraged-buy-out und, a source says.

These Pieces Are Already Sold.



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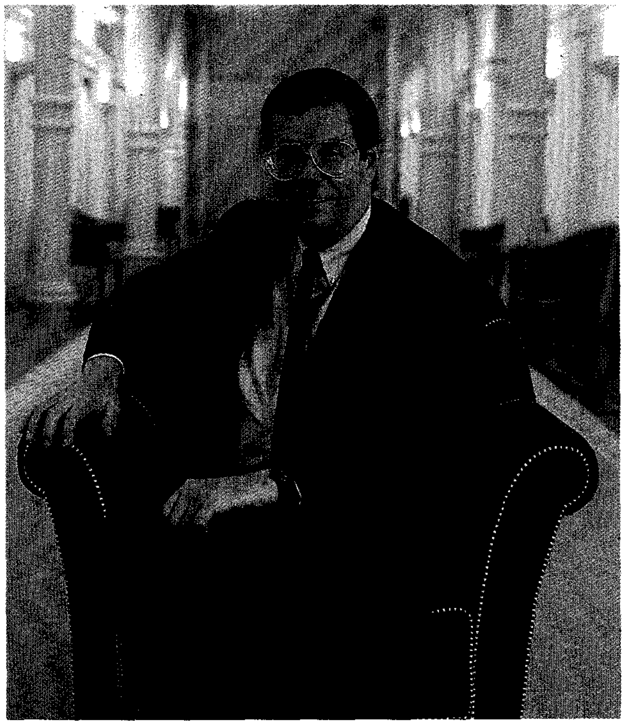
HOLLYWOOD SQUARES

BJK&E BUYS ITSELF BACK

EVERYONE KNOWS THAT MADISON AVENUE men wear oxford-cloth button-downs with Paul Stuart ties and drive BMWs to the country on the weekends. In Hollywood, the theory goes, the shirts are silk, the collars are open, and the chains are gold; weekends are for tooling around in Testarossas. So if Madison Avenue met Hollywood in Middle America, chances are the two would be shouting at each other across a huge chasm, right? Wrong. A case in point: Bozell, Jacobs, Kenyon & Eckhardt recently—and amicably—bought itself back from Lorimar Telepictures, to the satisfaction of the corporate types on both coasts.



LEADER OF THE BUYBACK: *BJK&E chief Chuck Peebler.*

It all started in August 1983, when Lorimar, the Culver City, California, production company behind *Dallas, Knots Landing,* and *Falcon Crest,* paid around $21 million for Kenyon & Eckhardt, then bought Bozell & Jacobs for about $41 million in January 1986. Just two years later, on February 19, 1988, Bozell, Inc. (the holding company created to buy Bozell, Jacobs, Kenyon & Eckhardt and a clutch of smaller marketing operations), forked over $133 million to become an independent private company again. The buyback gave BJK&E—like Bobby Ewing, two seasons ago—the chance to wipe the slate clean and start fresh.

The parental relationship was unique in the annals of advertising, but its dissolution may mark the early part of a trend. "It's nothing new that agencies are buying themselves back," says Harry Paster, executive vice-president of the American Association of Advertising Agencies. "But there are more discussions about it now than ever." Bozell chief Chuck Peebler isn't bitter about the high price of the uncoupling, adopting what could be called a Sonny Bono approach to marriage. The union, after all, did allow the agency to get where it is today, and Lorimar remains a major client.

"We came out with a fair deal and accomplished our objectives," says Peebler. "Lorimar's ownership and deep pockets allowed us to make a quantum leap and reposition ourselves in the marketplace. We went from a skeletal international office to a full-fledged one. It cast us into a substantially greater limelight, dispelled our stodgy image, and gave us something of a starlet aura." (BJK&E now has 55 offices in 39 foreign countries and bills more than $1.4 billion.)

"Our clients are different, our image is different, and our composition is different," he adds. "And our attitude is different. Lorimar made it all possible and set in motion the idea to think bigger and have grander dreams."

In early 1985, the management of Bozell & Jacobs assessed the company's position and determined that it had to beef up its creative department as well as become more aggressive in the international and domestic markets. (At the time, B&J was billing $808 million; K&E, $412-million.) Saatchi & Saatchi, the Interpublic Group of Companies, and four other agency groups explored acquiring B&J, but in June, Peebler decided that Lorimar, the only one of its suitors not grounded in advertising, "offered us the best future," one that included a big bank account, an international network, autonomy . . . and a spot for Peebler on the Lorimar board.

Thus began the first consort's fairy-tale relationship with the emperor of TV production. Then, in February, it turned into a real-life soap opera, when Lorimar took as its bride Telepictures, the distributor of such syndicated TV shows as *People's Court* and *The Love Connection.*

The merger spurred the acquisitiveness of Lorimar Telepictures chief Merv Adelson. Adelson, who'd already bought Stuart Karl's Karl Home Video, the producer of Jane Fonda's workout tapes, also purchased the legendary 44-acre MGM movie lot. In separate deals, he planned to buy television stations as well as Six Flags amusement parks. But the deals collapsed, the company became enmeshed in litigation with Stuart Karl over alleged financial improprieties, and Lorimar, though still a top supplier of network programming, began to hemorrhage. Since 1986, it has lost $125 million.

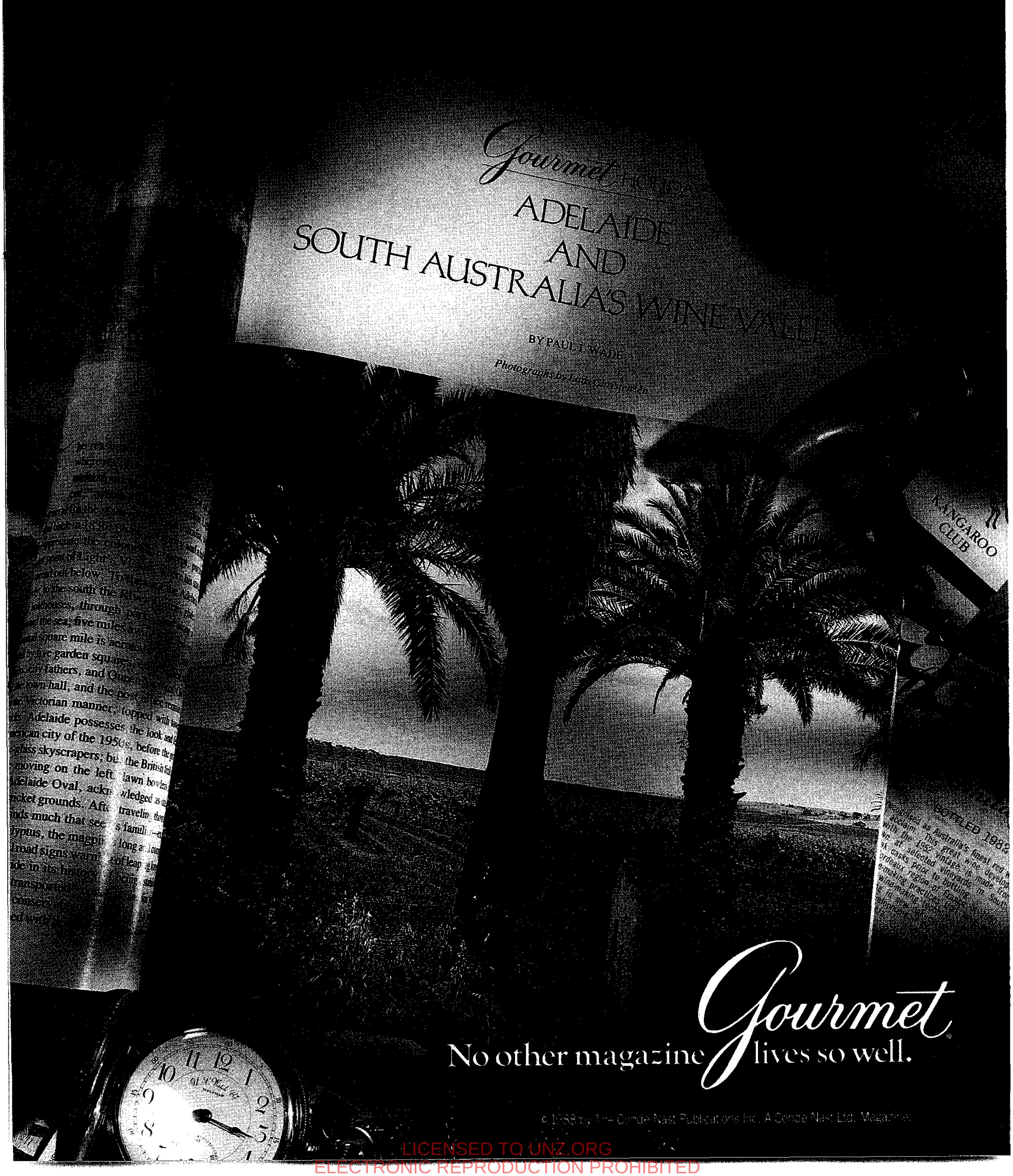
Meanwhile, BJK&E was charting its own course. "That first year was a hyperactive and electric time," recalls Peebler. "We'd put something together and made it work in an incredibly short time. That recharged, adrenalized us." After the merger, Alberto-Culver, Jaguar, Westin Hotels, Radisson, Air France, Ponderosa Steakhouse, and Quaker State left. The agency resigned Prudential-Bache to pitch—and ultimately win—the massive Merrill Lynch account, and recently resigned Revlon to take on Elizabeth Arden, which had been acquired by longtime client Fabergé. The agency has also added the U.S. Air Force, National Guard, and National Pork Producers Council accounts. The wins so overshadowed the losses that BJK&E was left with a net gain of $105 million.

"It was an atypical streak for a newly merged agency," admits Peebler. During this time, he'd withdrawn some $50 million from Lorimar's coffers to increase BJK&E's stake in seven overseas agencies and to buy a young public-relations company established by Linda Gosden Robinson, whose husband, James Robinson, runs American Express. "Lorimar's backing helped us gamble," says Peebler. "You're not going to be right all the time, but with more resources, you can absorb the cost of your mistakes."

What BJK&E was not absorbing was the "Hollywood" approach to advertising. Indeed, the agency philosophizes about remaining "close to the customer," a proximity made possible because BJK&E maintains more full-service offices in more

Photograph by Isaiah Wyner.

It just returned from a tour of the Barossa Valley vineyards, a plane ride to Kangaroo Island, and this afternoon it will entertain guests with an Australian barbecue.


Gourmet HOLIDA
ADELAIDE
AND
SOUTH AUSTRALIA'S WINE VALLE
BY PAUL J. WADE
Photographs by
KANGAROO CLUB
BOTTLED 1982

Gourmet
No other magazine lives so well.

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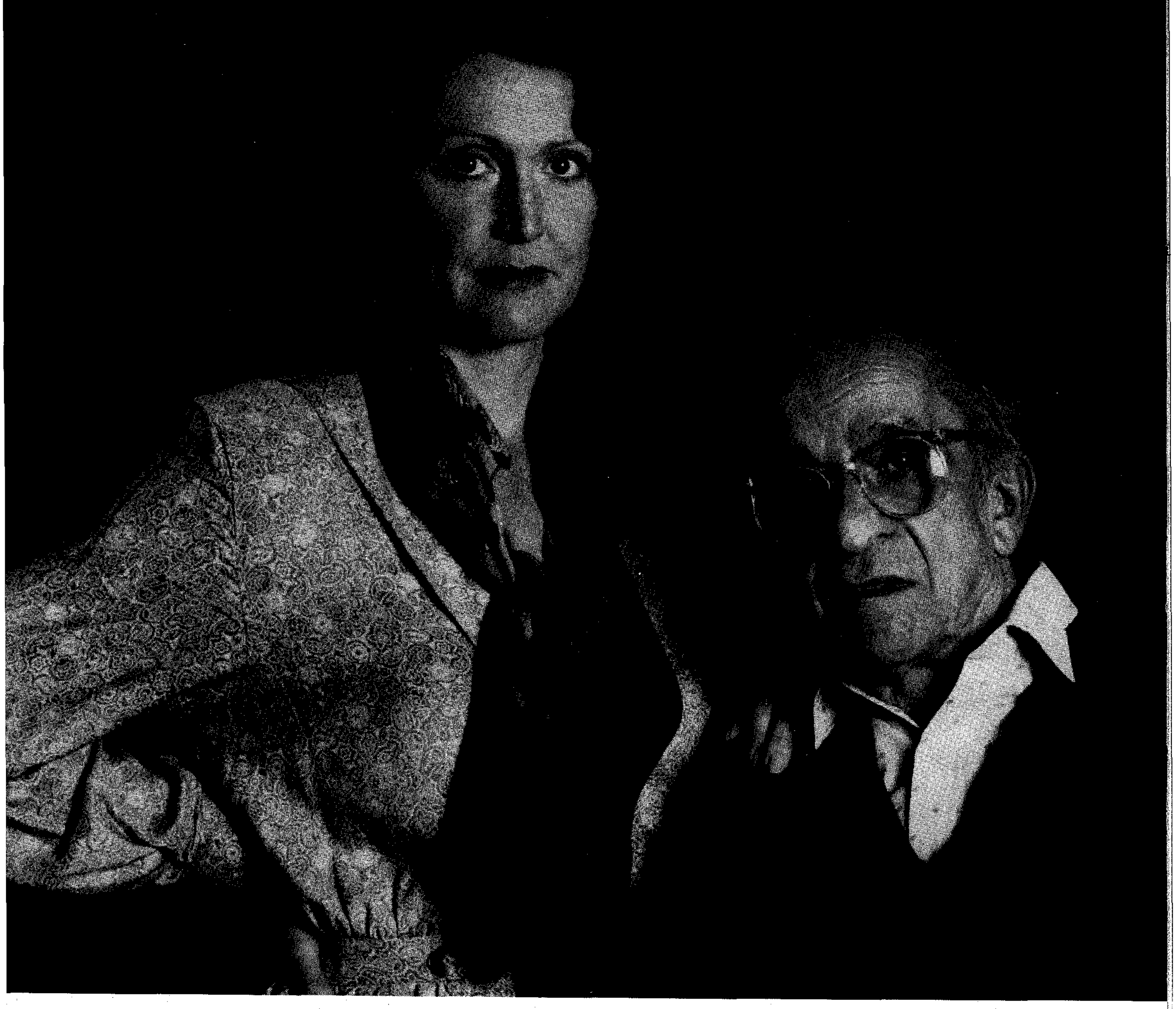
Can children survive their parents' old age?



Planning Your Parents' Future.

What do you do when the people who have spent their lives caring for you can no longer take care of themselves? Join Connie Collins for a special report. **This week at 6 and 11 on Channel 4.**

NEWS 4 NEW YORK

© 1988, WNBC-TV

major U.S. markets than any other agen-y. It boasts about its pro bono assignments and labor-intensive "trench work," such as Yellow Pages campaigns, rade-show dinners, and radio and newspaper advertising. But it is well repre-ented in that arena, too (it placed 465 pots on the winter Olympics, the most ver for a television event).

Steve Frankfurt, chief creative officer nd vice-chairman of the agency, admits hat although BJK&E never "went Hollywood," it did benefit from the Lorimar onnection. "Our business is show business, and the connection was logical," Frankfurt says. "It broadened the outlook of our writers and art directors and made our advertising more emotionally charged nd theatrical. Our 'mini-films' for Merill Lynch, for example, are as entertainment-oriented as *Dallas* or *Knots Landing*." In fact, when Adelson decided to yndicate *Dallas* in a five-day format, BJK&E came up with a tag line: "*Dallas:* Because once a week is not enough."

But for the most part, BJK&E's work has tayed mainstream. In a spot for Check-Up's plaque-fighting toothpaste and gum, a war is being waged in the mouths of Americans, with explosion after explosion hreatening their dental hygiene. In an Amway cleaner spot, an accident-prone English father spills his way across the kitchen as he tells his family about his promotion. For Coleco's Couch Potato doll, "the complete vegetable," BJK&E tries to duplicate the success of the company's Cabbage Patch Kids. The year-old "Other White Meat" campaign for the National Pork Producers Council features calorie counts flashing on the screen beneath plates of light, nouvelle cuisine pork dishes and caught the eye of the Harvard Business School, which chose the campaign for a case study on repositioning).

In a series of sassy spots, BJK&E has urged New Yorkers to get street-smart by using city phones. But the agency has also created touching advertising for American Airlines, "something special in the air." BJK&E has had a hand in bringing Chrysler back from the brink of bankruptcy and n making Lee Iacocca a star. In a 45-second introduction to the *Platoon* home video, Chrysler's CEO pays tribute to Vietnam vets: "I hope we never have to build another Jeep for war."

There are inspired moments in other BJK&E spots: With stark photography and a simple design, BJK&E has taken on censorship. In one spot, as a black sack is hrust over the head of a condemned man, a somber voice-over notes that "some countries have a different word for freedom of speech—they call it 'treason.' Protect the First Amendment."

By November, there were ominous signals about Lorimar's acquisitions. At a board meeting, Peebler recalls, "teams divided up to draw pictures of what Lorimar should look like. It became apparent that its core business was the production, distribution, and sale of TV pictures through all channels worldwide."

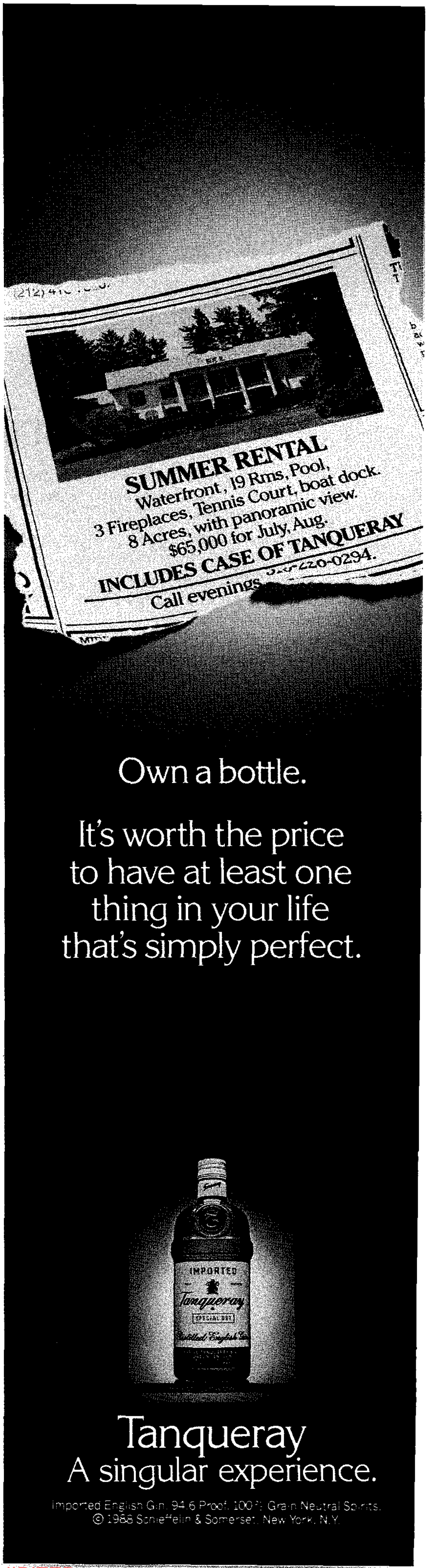
Cuts were in the offing, and no one knew whether BJK&E would make it. At that point, Peebler claims, he didn't care about the outcome. But on May 9, when Adelson took him to lunch and explained the options, Peebler knew at once that a management-employee buyback beat putting the agency group up for bid or spinning it off as a public company. "I was surprised that things had moved along faster and with less discussion than I'd expected," admits Peebler, an aw-shucks guy from Iowa who'd married (and later divorced) the boss's daughter. This spring, he celebrated his thirtieth anniversary with the company.

Ironically, nine months before that fateful lunch, at an American Association of Advertising Agencies convention, Peebler had predicted the result of so many mega-mergers: the widespread crumbling of agency empires. "When you begin to add up the damage that can be caused by profit pressures resulting from the mega-mergers—lowered employee morale, limited concern for excellence, hands-off management, fewer resources devoted to clients—you're setting the stage for real trouble," he said. He warned of "an advertising Chernobyl that's liable to damage or affect everything around it."

Lorimar's jettisoning of BJK&E was one of the first of the new breakups. But there have been others—some cordial, some emotionally detached (such as Grace and Rothschild's splintering from Doyle Dane Bernbach, now merged out of existence), and still others intensely acrimonious. Witness the rift between recently formed Lord Einstein O'Neill & Partners and WPP.

Peebler returned from lunch with Adelson, phoned his chief financial officer, and began piecing together a $143.2-million offer. At one point, Chrysler and Merrill Lynch, BJK&E's No. 1 and No. 3 accounts, were to own part of the agency, but Peebler abandoned that plan after it became controversial.

Although BJK&E's tight management group and ties to clients made it less vulnerable to an outside bid, the acquirers had to set a repurchase price high enough to deflect interest and satisfy shareholders. But then the stock market crashed—and the junk-bond financing disappeared. Eventually, some 60 employees put together a chunk of capital, and Citibank and Northwestern Mutual Life chipped in. Then, according to Peebler, the purchase price was shaved to just $17 million more than what Lorimar had paid for the individual elements. The deal was finally done. "It was a circuitous, unplanned route," concedes Peebler, "but it got us where we wanted to be." ■



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FAST TRACK

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UPTOWN
CANADA

EDITED BY ERIC POOLEY

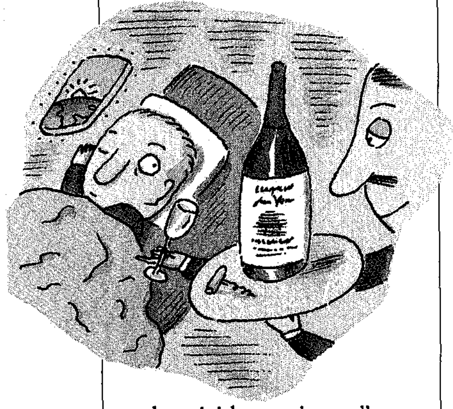
JET SET

Concorde Grapes

FOR THOSE WHO HAVE been hesitating to spend $3,210 to fly the British Airways Concorde to London because they fear the wine might be disappointing, the news is good: On May 15, a new wine list will be introduced on all Concorde flights. The list was selected by Hugh Johnson, the British wine author, and Michael Broadbent, director of Christie's wine department.

Three wines will be available on each flight, from an assortment of fourteen—the champagne might be Dom Pérignon, Krug Grande Cuvée, or Veuve Clicquot La Grande Dame; the white Burgundies include Beaune Clos des Mouches of Drouhin and Chablis Grand Cru of Domaine de la Maladière; the five red Bordeaux are the 1983 Lynch-Bages and Domaine de Chevalier, the 1978 Talbot, and the 1978 and 1976 Les Forts de Latour.

"Flying the Concorde is such a vivid experience," says Johnson, that "wines with flavor and character were a better choice than old, subtle wines."



More than 80,000 bottles of wine are served aboard the Concorde each year. The problem for oenophiles is that the flight lasts less than four hours and meals are served at odd hours. On the 9:30 A.M. flight out of New York, meal service begins in mid-morning. The 10:30 A.M. flight out of London arrives in New York at 9:20 A.M. Even those who fly out of London at 7 P.M., the right time for a vinous dinner, will arrive at 5:50 P.M.—in time for dinner in New York.

All of which may explain why the most popular beverages on the Concorde are Perrier and Evian.

ALEXIS BESPALOFF

BRIEF LIVES

LINEN AND CHINA

KATHA DIDDEL SITS, SURROUNDED BY handmade linens from mainland China, in the tiny Madison Avenue showroom of her company, Twin Panda. When Diddel, 30, explains how she started a linen-import business that had $1.5 million in sales last year, her words could comfort any parent struggling to pay The Tuition. "My mother noticed this offering in the Dalton course booklet," says Diddel, "and she said, '*Here's* one that sounds worthwhile.' " So, at fifteen, Diddel began studying Chinese. By the time she graduated from Brown University, in 1979—the year China opened its doors to western trade—she was fluent in Mandarin.

Diddel moved to Hong Kong to work as a merchandiser for AMC, the overseas buyer for Bloomingdale's and other stores. For one year, she hopped from factory to factory on the mainland, learning about *guanxi*—backdoor connections. "China drove westerners crazy," says Diddel, "because money had no currency. Influence and access were all." When she left AMC to start her own business, Diddel knew exactly how to get things done.

She began with hand-painted stationery sets. Diddel provided western designs; the Chinese provided the craftsmen and materials. After finding buyers in the States, Diddel returned to China to look for other crafts she could westernize. "I literally tripped on the laces," she says. "I was in a small factory where they were making beautifully crafted things, but out of polyester, in garish colors. I fell upon a dusty old box." When she asked what was inside, she was told not to bother—"They're old-fashioned, from before the revolution." Undaunted, Diddel opened the box, discovered exquisite lace, and asked if such things could still be made. She was taken to a village where the women made doilies for the domestic market, and in that instant Twin Panda got out of stationery and into embroidered and lace-trimmed linens—as fine as any Europe produces and (at the time) much less expensive. Meanwhile, in America, the designer-sheet fad was about to be eclipsed by an heirloom-style-linen craze that's still going strong today.

Importer Katha Diddel: The Tuition paid off.

Now married to a New Zealand banker who works in Manhattan, Diddel spends a third of her time in China, developing new product lines, but her base is New York. Her prices have risen because China's prices have risen. "Corruption is rampant," she says. "I have a China lawyer now. In the old days, your word and theirs were enough." Diddel's lawyer, as it happens, is an old chum—a fellow sinologist from the Dalton School.

MARILYN BETHANY

Photograph by Lorin Klaris. Illustrations: top, Guy Billout; left, Marc Rosenthal.

ON LOCATION

JIMMY&BINKY

A DISSIPATED JAMES Woods, his hair pulled back in a gray ponytail, snarls at Robert Downey Jr. "Why're you still hanging around here? Go home—take your job on Wall Street." He grabs Downey by the lapels, then dissolves in laughter. Downey breaks up, too, and the crowd that's gathered on Sheridan Square strains to hear what's going on. The rehearsal for a scene from *True Believer*—a murder mystery due this winter—comes to a halt.

"I have something big, wet, and *long* that he spat on my lip," Woods complains to his makeup woman, who begins powdering his face.

Casting Woods and Downey in the same movie is an experiment in combustion. Woods, 41, celebrated for intelligent, unhinged performances (the sleazy photographer in *Salvador*), plays a burned-out radical lawyer. Downey, 22, who became a star with his sad, wired performance as the coke-head in *Less Than Zero*, plays Woods's idealistic young assistant.

"I had a feeling," says director Joseph Ruben, "that they would create friction when they got together—and they do. Jimmy's become Robert's nasty older brother. He teases him unmercifully. He calls him 'Binky.' "

"Binky's gotta be one of the *cutest* people on Earth," says Woods. "When we met on the set, it was love at first sight. We've developed this Butch and Sundance routine. The Binkmeister and I never think about anything—we just do it. I'm gonna adopt Bob. Adopt-a-Bink."

Downey and Woods get close.

"I'm learning a lot from Woods," says Downey. "And I think I calm him down a bit. I'd like to do every film with him. He says we have the four biggest lips in the business, so it will happen."

Two girls are waving at Downey. Joe said, 'I wanted to get the two best actors of their generations and I succeeded, and I thought it was going to be like fireworks.' Instead it's like Sinatra and Sammy Davis. We tell jokes. Acting—either you can do it or you can't. If you can, it's just a matter of how much fun you have between takes."

Two girls are waving at Downey, but he's got his nose pressed to the window of Village Cigars. Woods stands beside him, peering in. "You're shopping for wrinkle cream and we're ready to go," he says. They take their places, the camera rolls, and they slash through the scene. "Cut," says Ruben. "That's the one." PHOEBE HOBAN

SOUNDS

Ain't It Grand

SIXTY GLEAMING Steinway concert grand pianos—lids up, strings exposed, ivories shining—wait patiently in a basement on West 57th Street, ready to compete for the affections of some of the world's finest musicians.

Before a concert pianist borrows a Steinway for a performance (paying no rental fee, just shipping and tuning costs), the player must decide which piano is right. That's why Vladimir Horowitz, Billy Taylor, Peter Nero, and dozens of others can sometimes be seen ducking into the doorway of Steinway & Sons, at 109 West 57th Street.

"To *be* in this room," says Richard Probst, director of Steinway's concert-and-artists department, "where all the great pianists have practiced, is to participate in the *tradition* of the piano."

It is also to be in the room where Horowitz and Sergei Rachmaninoff led a hot poker game in the 1930s.

Robert Taub, 30, a pianist known for fine performances of avant-garde music, comes on a Friday, in search of a piano for a recording of four Scriabin sonatas—fiery, temperamental music that requires an explosive instrument. Taub surveys the room and plays a chromatic scale on a half-dozen pianos, to test their sound and register. He narrows his selection to two pianos—CD-202 and CD-108, polished creatures that look the same but have subtle differences in tone and action. "The 202 is more extroverted and brilliant," says Taub. "The 108 is a little more gentle. I want to make sure that in the lyrical passages I can control the sound with the 202." He lingers, looks from one piano to the other, and then—impulsively—says, "I'll take 202." He casts an apologetic glance at 108. "If I were playing Mozart," he says, "I would have chosen this one."

Taub in the ultimate piano bar.

Steinway's basement has been a magnet for musicians since 1925, when the company moved there from East 14th Street. The basement is also the scene of rehearsals at which concert pianists get to know their instruments. "It's magic," says Taub. "With no telephones or traffic noises, it's time away from the world."

Over the years certain pianos have won favor with several artists at once. Misha Dichter says he once wanted a piano that had been taken out by Arthur Rubinstein. Both were performing in Boston, so Dichter phoned Rubinstein to ask if he could use the piano when Rubinstein was finished. "He giggled," says Dichter, "and said, 'Okay, but don't play it too loudly.' "

PATRICIA BURSTEIN

Photographs: top, Dana Fineman/Sygma; bottom, Ken Collins.

ART BEAT

By Gummer

LAST SUMMER, WHEN sculptor Don Gummer went with his wife, Meryl Streep, to a movie shoot in Australia, he didn't spend his time snorkeling on the Great Barrier Reef.

"I wanted to be working," says Gummer, 41. So he put the children in school and got to work. Instead of sculpting, he did watercolors of found objects—a Victorian bird cage, for instance.

Sculpture that feels like that bird cage—barred structures stacked atop one another and cantilevered at odd angles—fills Gummer's show at Sperone Westwater gallery (142 Greene Street; May 14 through June 11). Unlike earlier pieces, chest-high arrangements of stone, steel, and painted wood, all of his new works stand over eight feet tall. "My new pieces are vertical," he says. "The emphasis is 'up.' "

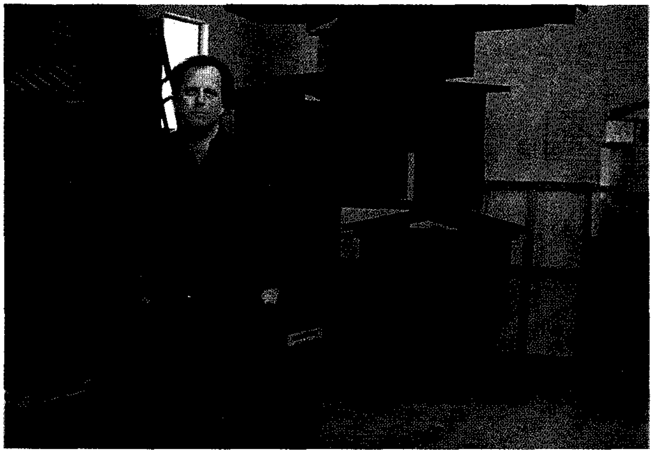
Raised outside Indianapolis, Gummer went to Yale and studied under Richard Serra and other minimalist sculptors. "It just fit my personality," he says. "Looking at sculpture is different: You 'scan' it. It's *there*. You sense gravity. I am always aware of how I breathe in front of sculpture."

In 1973, Gummer moved to a loft in TriBeCa, where he made wall pieces of painted wood, and mazelike planes of stone inspired by Renaissance floor plans. Five years later, already well established, he met Streep through a friend. They were soon married. With the demands of children and career, New York became a difficult place for them to live.

For the past two years, Gummer, Streep, and their three children—eight, four, and one—have lived a guarded life near Salisbury, Connecticut. Their son is more interested in his mother's career than in his father's, but that seems natural to Gummer. "I asked him if he wanted to be an artist, and he said, 'No, all you do is stand around all day.' "

He stands in jeans and a rumpled shirt in his studio, a converted barn surrounded by pines. The sun shines through a skylight and onto his sculptures, which he'll soon take apart for the ride to New York. He runs a hand along a strip of mahogany, wondering whether it should be darker. His work has always referred to architecture and abstraction, but Gummer—midwesterner and family man—has a more down-to-earth feeling about it: "It's all about foundations—how you build from a foundation."

EDITH NEWHALL



Don Gummer and his structuralist art.

CHOW

TAMING THE WEST

SOON AFTER THE BUILDING at 117 Perry Street was sold, in 1983, the first-floor tenant moved out. The International Stud, which in other times offered male erotica and private rooms, had become an anachronism in the age of AIDS, and went out of business.

By 1985, the building's new owner, Village real-estate investor Bill Gottlieb, had converted the space into Caribe, a restaurant with palm trees, reggae music, cool drinks, and hot sauces. The place caught on, and last September Gottlieb bought another building, at 39 Little West 12th Street. This one had housed the Mine Shaft, a well-known gay club shut down by the city for unsafe sex practices. Gottlieb gutted it; it's now a huge, bare cement space in the heart of the wholesale meat market, but Gottlieb says it will soon be Sugar Daddy, a restaurant "with waitresses that look like Cher, plenty of black mirrors, palm trees, and good Cuban-style cooking."

Gottlieb says he doesn't *consciously* seek out gay establishments about to shut down, "but I know what will make good restaurants—they're selling low and have certificates of occupancy for restaurants." As a matter of fact, he just bought the site of the old Ramrod, on West Street—a bar, known for leather-jacketed motorcyclists and free hamburgers on Wednesday nights, that had moved to a different address. Gottlieb says he will convert the space into Flying Fish, a West Indian place facing the river.

Sung Hai: New life in the West Village.

Of course, that's all in the future. Four months ago, a new Chinese restaurant opened in a Gottlieb-owned building at 396 West Street—in a space that was once rented by a gay bar called Peter Rabbit. Sung Hai's proprietor, Chuck Chu, refurbished the place—exposed brick walls, oak flooring, and modern windows with a view of Hoboken's skyline. People come in the evening, sip a drink or two, order Peking-style noodles and dry-fried string beans, and sit watching the sun set slowly on the river.

BARBARA COSTIKYAN

PRICES

HERE'S WHAT IT COSTS TO picnic this spring:

☐ Large wicker basket from Crabtree & Evelyn (1310 Madison Avenue), $15.

☐ Chicken salad, fusilli salad, baguette, and pecan square, from the Silver Palate (274 Columbus Avenue), $14.

☐ Martin Brothers Paso Robles 1987, from Acker Merrall & Condit (160 West 72nd Street), $7.99.

☐ Broiled chicken from Chirping Chicken (350 Amsterdam Avenue), $6.98.

☐ Vintage log-cabin quilt from Sweet Nellie (1262 Madison Avenue), $750.

Photographs: right, ©1988 by Frederick Charles; left, Brigitte Lacombe.

THE CIVILIZED MAN IS FIVE YEARS OLD

Since he arrived, men's magazines just haven't been the same.

M Magazine does something that no other publication has ever dared. It devotes itself to genuine matters of style, quality and class for men who know the difference between the real turtle soup and the mock.

So when M turns five this October, we're celebrating with a special anniversary issue that gets right to the heart of our editorial concerns.

From a rundown of the 10 most civilized men and what makes them that way to a guide to civilized oases in an uncivilized world, we'll explore the turf we've made our own in an issue that promises to be our biggest ever.

It should be a lot of civilized fun.

M
THE CIVILIZED MAN

SPECIAL FIFTH ANNIVERSARY ISSUE COMING IN OCTOBER. For more information, call Publisher Susan Lodge, (212)741-6362.

RUTH RECOMMENDS

BY RUTH GILBERT

Irving Berlin's hundredth birthday will be celebrated at Carnegie Hall on May 11 by a multitude of admirers (including Girl Scouts) and maybe even the great man himself. The time is 7:30. Don't be late.

'LADY IN WHITE'

Lukas Haas is plagued by a ghost in this suspense thriller. Also in the cast are Len Cariou and Katherine Helmond. It opens May 13 at the Criterion and Manhattan Twin. Boo!

'BYE BYE BIRDIE'

Fred Goldberg and John Keane (from left) in a revival of the 1960 musical (Charles Strouse wrote the music) about a rock idol. It plays May 12 through 22 at St. Bart's Playhouse.

'THE INFORMER'

Johan Renvall stars in Agnes de Mille's new ballet, suggested by the Liam O'Flaherty book and set to Celtic tunes. It's being performed by the American Ballet Theatre at the Metropolitan Opera May 10, 11, 20, and 21.

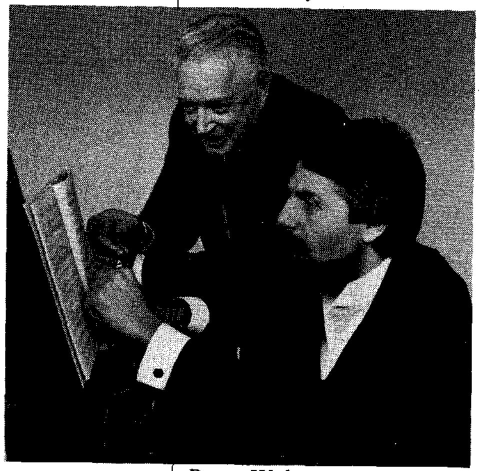
POLICE NOTICE
£1000 REWARD
WANTED FOR MURDER IN IRELAND.

RAVI SHANKAR

The celebrated sitarist makes his annual New York appearance May 11 at Alice Tully Hall. He's one of India's most esteemed cultural influences in the West, as was his brother, dancer Uday Shankar.

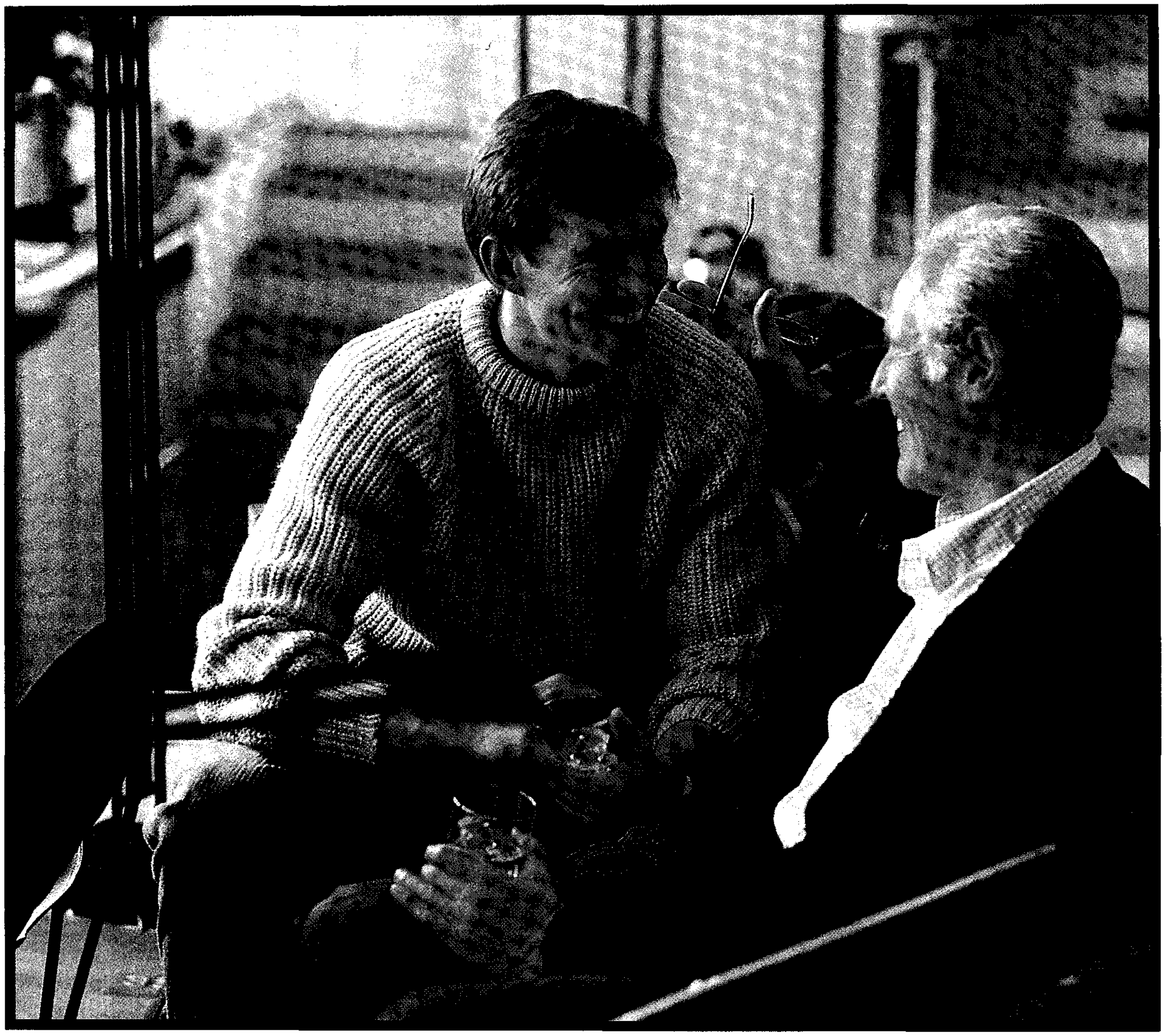
LINCOLN CENTER OFFSTAGE LECTURE

Seated at the piano is recent Soviet émigré Vladimir Feltsman, with interviewer Hugh Downs. They'll be at the Bruno Walter Auditorium at 5:30 on May 16. You'll get wine and cheese, too.



Photographs: top right, Marianne Barcellona; center and bottom left, Martha Swope; bottom right, Susan Faulkner Stevens.

You used to hate it when he told you what to do.
Now sometimes you wish he would.



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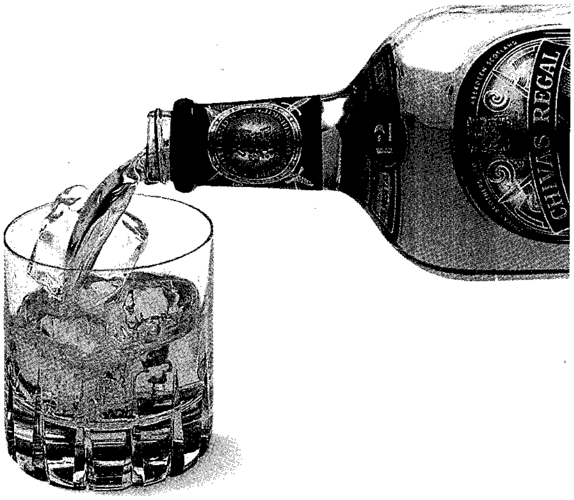

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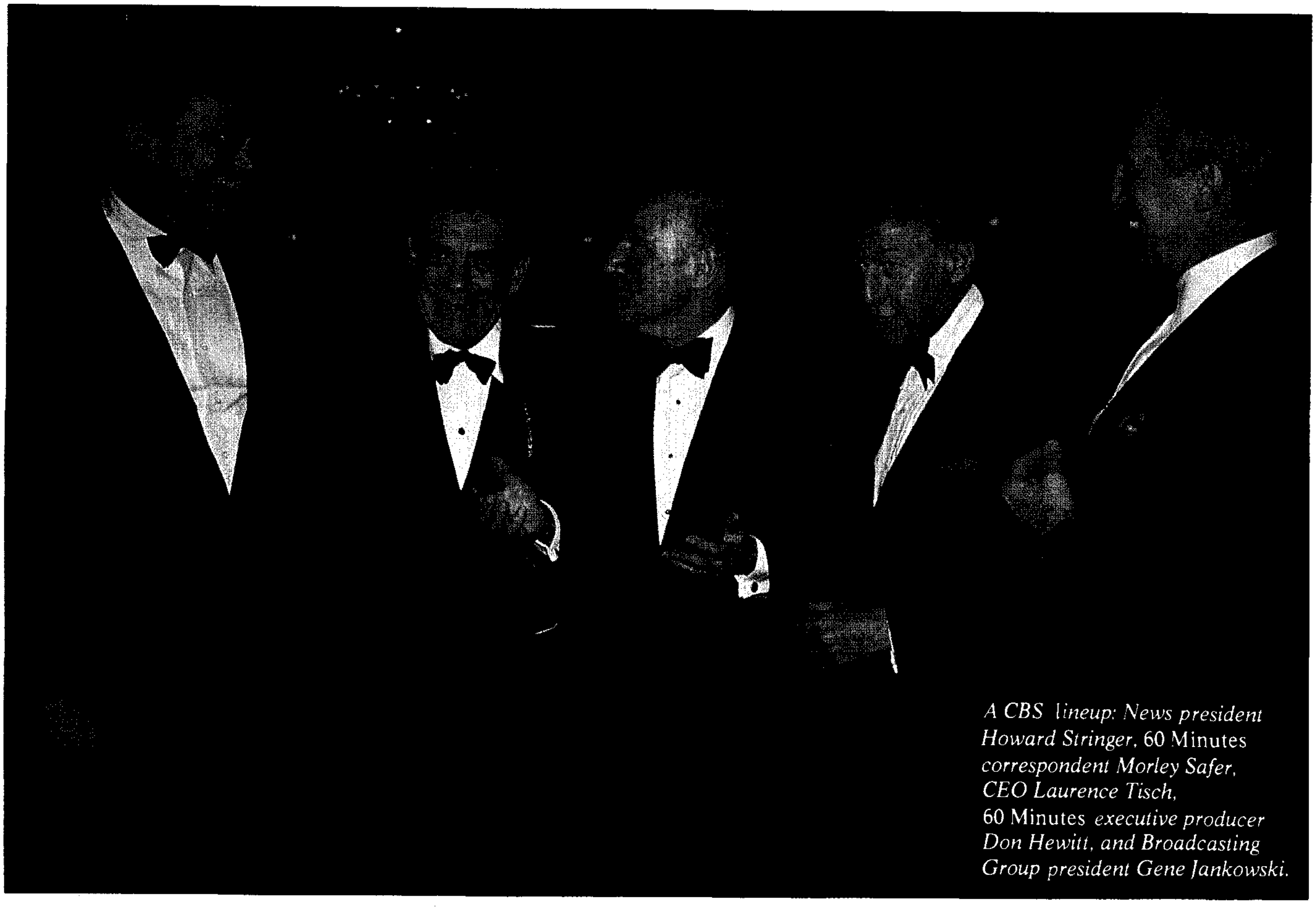
THE TISCHING OF CBS

THE NEW CHIEF TAKES CONTROL–BUT WHERE'S HE GOING?



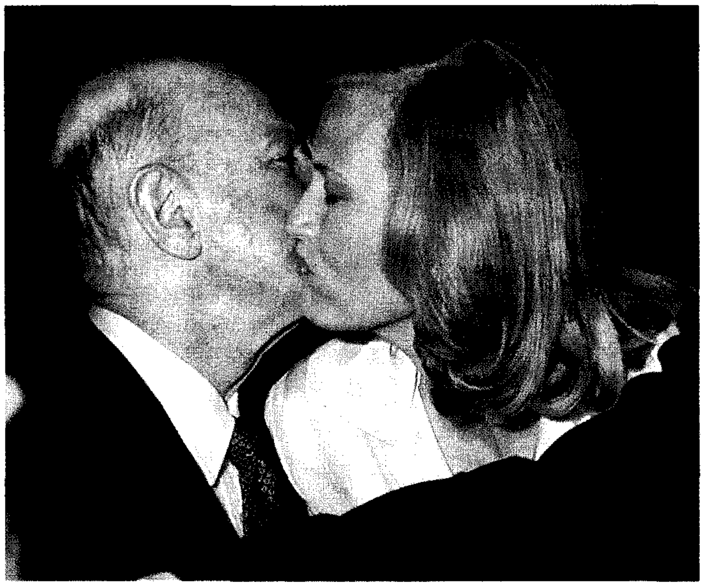
A CBS lineup: News president Howard Stringer, 60 Minutes *correspondent Morley Safer, CEO Laurence Tisch,* 60 Minutes *executive producer Don Hewitt, and Broadcasting Group president Gene Jankowski.*

BY EDWIN DIAMOND

Photograph by Robert McElroy/Woodfin Camp.

ON THE LAST DAY OF MARCH, A TWO-AND-A-HALF-page, single-spaced memorandum from Laurence Tisch, chief executive officer of CBS, landed on the desks of 7,100 company employees. The arrival of spring, the memo began, had brought an "explosion of CBS rumors." For one, that the Tisch family, through its Loews Corporation, would sell its interest in CBS; for another, that CBS would sell off its television network—Dan Rather, *Murder, She Wrote, The NBA on CBS,* and all the rest—essentially leaving the company with its four TV stations. Both rumors, Tisch insisted, were false. "I have met with *no* one, had *no* conversation, and have received *no* offer for the sale of Loews' CBS stock or the CBS network," Tisch wrote. "If you hear or read anything to the contrary, it is *absolutely, totally, and categorically untrue.*"

The response of at least one CBS News producer was immediate: "As soon as I read Tisch deny he was going to sell, I knew it was inevitable."


WITH MILLION-DOLLAR CORRESPONDENT SAWYER.

He's not the only skeptic at CBS. In 1985, Tisch had assured then-CBS chairman Thomas Wyman that Loews was merely an investor in the company; a year later, Wyman was out, Tisch was in. The new CEO then let it be known that he had come to save CBS from the predators who intended to sell off its parts; in the past year, Tisch has taken CBS out of book and magazine publishing and the record business.

Tisch, of course, denies he's dismantling the company—in the 1987 CBS annual report, he calls it returning CBS to its "historic core business of broadcasting." But even Tisch's treatment of that "core" feeds doubts about the company's future. As CBS prepares for its annual shareholders' meeting this week at the Museum of Modern Art, one thing is certainly not a matter of rumor: The company Tisch inherited no longer exists.

AS THE MEETING CONVENES, TISCH WILL TALK UP the company's good news. For 1987, the first full year under Tisch's control, CBS increased its net, after-tax income by about 20 percent, to $452.5 million. Wall Street seems happy; CBS earnings per share were up 15 percent from last year, and the stock was selling at $152 last week (Tisch gained control by buying common stock at an average price of around $130). CBS News also had a reasonably good year: The *Evening News With Dan Rather* is again leading its nightly competition, while CBS's *60 Minutes* finished the 1987–88 ratings season in the Top Ten for the eleventh year in a row.

But the figures are deceptive. *60 Minutes* was one of only three CBS shows among the twenty leading, regularly scheduled programs last season. For the first time in the 36 years that records have been kept, CBS finished the season as the third-ranked network, behind NBC and ABC. Rather's lead over NBC's Tom Brokaw and ABC's Peter Jennings may be an oddity of the new people-meter ratings system. The apparent overall financial health of the company's broadcast business is a result of the strong performance of the CBS local stations; the network operations by themselves, according to some CBS people, may lose as much as $80 million this year.

What's more, as one CBS executive says, "We can't see any light at the end of the tunnel." That is, there is no mega-hit, nothing like NBC's *Cosby Show* or a two-week run of Olympic Games, to lift CBS—and no prospect of any such major triumph. Still worse, the mid-range successes the network does have are old—*Dallas* just finished its tenth season. And its viewers are even older: Half the CBS audience is over 50 (almost one in four is over 65), not the young spenders so prized by advertisers.

CBS executives claim that they have a strategy to overcome the network's problems. "The long-term plan is to produce our way out of the cellar," says one vice-president. "We're going to take a more aggressive stance." But one aggressive move already has faltered. CBS planned to start the fall season on September 5, several weeks earlier than usual; the idea was to establish viewing preferences with new shows while NBC was broadcasting the Olympics (and later the World Series) and ABC was carrying the divisional baseball playoffs. The Writers' Guild strike, however, has stopped program production—and CBS's early-start strategy has been abandoned.

CBS, it's true, doesn't face an uncertain future alone. While NBC and ABC both have big-event sports programming to carry them through the late summer and early fall, they, too, feel increasing pressures. This past season, the combined prime-time audience for the three old-line networks dropped 9 percent. This translates to about 6.4 million viewers per night, approximately the combined populations of Los Angeles, Philadelphia, and Houston. The three networks, predictably, blame the people meters for undercounting viewers. But it really doesn't require a recording box to demonstrate what everyone who owns a TV set knows: With the rise of VCRs, new independent networks, and specialized cable channels, viewers have more choices.

No one can blame Larry Tisch for the overall drop in audience; the decline is about a decade old. And he didn't produce last season's programs (next year's will be another matter). Primarily, he is an investor-entrepreneur, not an artist or a journalist. Strangely, though, it is his "hardheaded" businessman's record that stirs the greatest unease, outside as well as inside CBS. "Tisch is supposed to be the consummate deal-maker, but he has made some astonishing deals," says the head of a major media company who asked not to be identified.

Three Tisch decisions in particular are worth examining.

JUST SAY YES: WHEN TISCH TOOK OVER, IN SEPTEMBER 1986, he made budget cuts one of his top priorities. Whole departments were cut back—"Tisched," CBS people said—including, most memorably, the 26 CBS pages, who earned trainees' salaries of $6 an hour. Everyone agreed that expenses had to be cut. But some of the Tisch "cuts" have proved illusory. The CBS News budget for 1987, for example, was cut to below $300 million; 215 of the news staff of 1,500 were let go. But this year, as CBS News president Howard Stringer acknowledges, the news budget is

Photograph by Ron Galella.

IN THE AFTERMATH OF THE MAGAZINE DEAL, CRITICS ARE STARTING TO ASK JUST HOW SHREWD TISCH REALLY IS.

over $300 million, and about 100 people have been rehired.

There's good reason for the increases. The news division got back two hours each weekday for *CBS This Morning*, with its staff of 120 (for a while, the time period had been given over to network operations). CBS News is also offering two new hours of programming each week—the shows *48 Hours* and *West 57th*. In addition, the 1988 budget has to cover the primaries, conventions, and fall election campaigns.

It also has to cover the salaries of the CBS stars. Even as the networks' audience slips and their profits fall, the price of the leading on-air talent is being driven up—"one of the great ironies of broadcasting," Stringer says. Thus, the true symbol of Tisch's "austerity" program is not so much the obscure pages as it is the luminous Diane Sawyer. In the midst of the big containment campaign, Tisch approved a $1.3-million contract for the 42-year-old Sawyer, which represented a $500,000 raise—as well as her certification as one of the celebrity journalists of *60 Minutes*.

Big contracts have a decisive effect within a news organization, making budgets practically shrinkproof. One of the current publishing season's mini-trends is the CBS insider's book. Among the half-dozen or so either out or on the way, *Prime Time, Bad Times*, by former CBS News president Ed Joyce, and *Who Killed CBS?*, by CBS short-timer Peter Boyer (now with the New York *Times*), dish some of the best stories. A lot of the comment about Joyce's book has focused on the deadly portraits of his CBS bosses, Van Gordon Sauter and Gene Jankowski—and on star anchor Dan Rather. Yet the most revealing section of Joyce's memoir isn't the story of dueling egos and corporate infighting but, rather, his dissection of the CBS News budget. He claims that the salaries of a bit more than 10 percent of the news staff account for one sixth of the total CBS News budget—including *all* the rest of the payroll, crews, support, and travel. In current budget terms, perhaps 140 people are earning $50 million or more a year. As Joyce suggests, the logic of taking care of the stars ultimately will lead to "no camera crews, no bureaus, and none of the resources needed to report and broadcast the news . . . just a large group of very rich anchors and star correspondents."

WAS THE PRICE RIGHT?: EVEN THOSE SUPER SALaries are small change for Tisch compared with the CBS transactions involving its magazine group and its records business. Last fall, Tisch sold the nineteen CBS magazines—an assortment including *Woman's Day, Car & Driver, Field & Stream*, and *Modern Bride*—for $650 million to an inside-management group headed by Peter Diamandis, then president of CBS Magazines. Less than three weeks after the deal, Diamandis sold off four of the magazines to the Times Mirror company of Los Angeles for $167.5 million. Three other magazines were sold to other buyers for $73 million. Then, last month, Diamandis sold the remaining magazines (plus one start-up) for $712 million to Hachette S.A., the French publishing giant. Total take for Diamandis: $952.5 million.

The deal Tisch made isn't as lopsided as these figures suggest. Before the sale to Diamandis, Hachette offered Tisch only $600 million for the whole package. And Hachette paid Diamandis with so-called cheap U.S. money (because of the continuing decline of the American dollar relative to the franc and other currencies). But in any case, the 56-year-old Diamandis and his investor-partners, primarily the Prudential Insurance Company, strolled away with a $303-million profit—a return, as CBS critics quickly bent over their calculators to figure, of $1,545,918.30 per day since the first Tisch deal was struck. After Prudential takes its share, Diamandis and his associates will split about $100 million—a payday, he told the New York *Times*, that makes him feel "like Santa Claus."

Tisch loyalists, however, claim Diamandis is closer to that classic flimflammer the Wizard of Oz. "When we asked Diamandis for cost controls," one CBS executive recalls, "he said he couldn't do anything more: He was already reduced to the bone." Then, this official adds, as soon as Diamandis became proprietor rather than employee, "it was cut, cut, cut." As many as 200 jobs were eliminated, while Diamandis made his properties attractive for prospective buyers. Another CBS official, an associate of Tisch's, adds, "The magazine price was a good one for us when we sold it. The analysts praised us at the time. Diamandis got more, so more power to him."

The records deal also has critics asking just how shrewd Tisch is. Last year, CBS agreed to sell CBS Records Group—the label of, among others, Bruce Springsteen (*Born in the U.S.A.*)—to Sony of Japan for about $2 billion. In 1986, the record business had contributed over $100 million to CBS profits, but by all accounts, Tisch believes he made a terrific deal. In the Tisch view, the records company was not "synergistic" with CBS broadcast operations—no programming came out of it. In fact, Tisch had a near-visceral reaction to the Records Group. He didn't get along with group president Walter Yetnikoff—brash, bearded, and as outgoing as Tisch is contained. And Tisch didn't like the music industry's lingering "reputation" (drugs, payola, people with gold neck chains). CBS executives say they are particularly pleased the sale was agreed upon "at the top of the market," before the October 19 crash.

FOUR IS NOT ENOUGH: TISCH HAS JUSTIFIED THE selling off of businesses as a means to concentrate all of CBS's "time, energy, attention, and resources" in order to regain the company's "historic position as the number-one network." Yet the CBS broadcast voice is curiously muted. Founded in 1928, CBS owns four stations, three fewer than Fox Broadcasting, formed in 1986. The Gannett Company, principally a newspaper chain, has more than twice as many stations as CBS. Obviously, a network's success is measured as well by the number and strength of its affiliated stations, and CBS's 207 affiliates give it total audience penetration (ABC and NBC also reach all of the U.S. market through their affiliates).

But in the new realities of the marketplace, the shrinking share of audience for the Big Three networks means that the number-two or number-three network is no longer assured of making money from its programming. The sure dollars are in station ownership. FCC rules now effectively permit ownership of as many as twelve stations. Why, then, doesn't CBS put its time, energy, and newfound "aggression"—and its $3 billion in cash from Tisch's various sell-offs—into buying more TV stations?

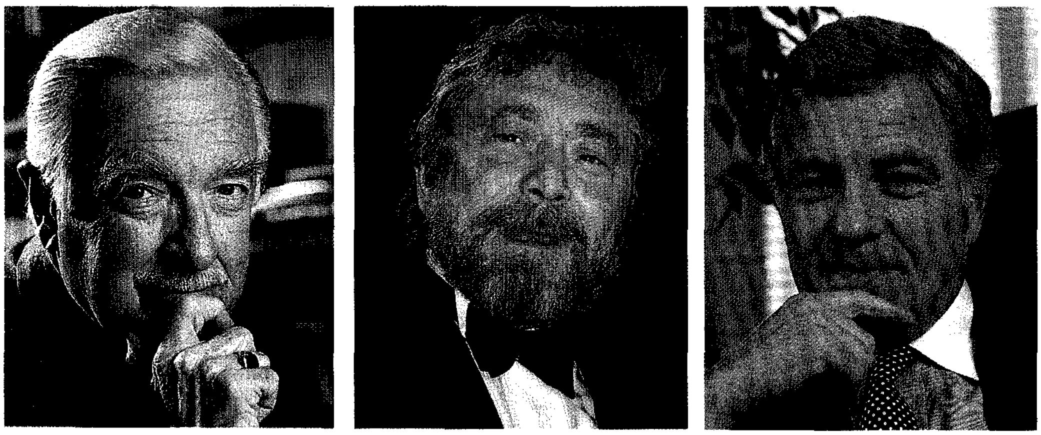
Several of the CBS executives interviewed for this article maintained, somewhat defensively, that CBS is actively looking. But station prices are very high and there aren't all that many good market opportunities—"CBS can't buy Altoona," the argument goes. Yet, shortly after Tisch took over, an excellent station with a strong signal came on the market in Miami—the "hot" city in one of the fastest-growing states in the country—and CBS was outbid by NBC. "General Electric [NBC's parent corporation] was simply willing to pay and Tisch was not," says one of Tisch's critics within CBS.

For now, absent any big-city bargains, CBS's $3 billion is parked principally in government securities and corporate notes. As one broadcasting veteran says, "Larry Tisch must think cash is a better business than television."

WHILE TISCH MAY BE RIGHT, THE COMPANY'S cash position is one reason the skeptics wonder about his long-term commitment to CBS's future. The short-run prospects are not all that serene either. CBS continues to try to reshape its work force. Employees over 55 and vith 10 years of service are quietly being offered buy-outs to ake early retirement by July 31. Relatively higher-paid older eople—though not the star celebrities—would be replaced by ounger, less experienced staff. What's more, some new, midlle-level CBS News contracts are being written in thirteenveek cycles, giving management the option not to renew them f one or another program is taken off the air.

The biggest "retirement" news, however, concerns Walter Cronkite. On November 4, Cronkite celebrates his seventy-second birthday; at that point, by the terms of his contract, his CBS salary drops from $1 million a year to $150,000, and he becomes a CBS "consultant." As Cronkite interprets the contract, CBS can no longer exclusively control his on-air appearances. CBS challenges, very politely, that interpretation. Conceivably, though, the man who was the face of CBS News for almost two decades could turn up on ABC or CNN or PBS. "At this point in his life, Walter likes to be on his boat, but the offers to do specials are piled on his desk," says a longtime Cronkite associate, adding that "the outcome is in the hands of the lawyers, Cronkite's and CBS's."

Tisch has justified the selling off of businesses as a means to concentrate time and energy on broadcasting. Yet the CBS broadcast voice is curiously muted these days.


NEWSMAN CRONKITE, RECORDS CHIEF YETNIKOFF, MAGAZINE WIZ DIAMANDIS.

Cronkite's friends have no doubts that when he isn't sailing, he would prefer to be on camera for CBS. That may require more than lawyers' skills. In his book, Ed Joyce cites the unwritten rule the first election after Dan Rather took over as anchor in 1981: Cronkite couldn't be on the set. "Dan made it clear that this was his election night," Joyce writes.

With or without Cronkite, CBS has to prepare for this summer's conventions and the fall campaign. This will be the first election-year coverage under the new "bottom line" managements—Tisch at CBS, General Electric at NBC, Capital Cities at ABC. The on-camera results so far have been mixed. NBC News offered an hour-long candidates' forum in prime time last November, and CBS News did two hours in prime time on Super Tuesday. But by the New York primary, network news coverage had been pushed to fringe times.

All three networks are relying to a greater extent than ever on cooperative polling, in-studio production, and guest experts—talk is cheap, the formats implicitly admit. Three Saturdays ago, for example, just before the Pennsylvania primary, Bob Schieffer, on the *CBS Weekend News,* narrated a candidates' piece—from the New York studio. Jesse Jackson's Pennsylvania campaign adviser, Representative William Gray, appeared at CBS in New York to be interviewed about Pennsylvania. Months ago, CBS News disbanded its three-person investigative unit and reassigned two producers and the correspondent, Richard Schlesinger (for students of irony, Schlesinger is supposed to be the model for the Aaron Altman character in *Broadcast News*). Last week, NBC News also "reorganized" its twelve-person investigative unit, moving staff from longer-term projects to breaking stories.

"There's no doubt that the networks are doing less in-depth investigative work and enterprise stories," says Jon Katz, the former executive producer of the *CBS Morning News,* who appears in both the Joyce and Boyer books. "What counts with all the talk about the 'new realities of broadcasting' is what the viewers see on the screen, and that has definitely suffered." (Katz now teaches broadcast news at NYU and is refashioning some of his insider stories for a novel in progress.)

Howard Stringer rejects all claims that news coverage has suffered under the new management. "CBS News is better than ever; morale and energy levels are both high," he says. Stringer does acknowledge that the "early enthusiasm for politics has given way to the blahs—but that's true of print too. No one's coverage is as intense."

Stringer has not yet been told how much time the news division will be given for the conventions. That is one of the decisions Tisch and his managers will be making over the next few weeks. Also this month, Tisch is committed to spending several days in Los Angeles, going over the fall lineup, looking for the right combination to attract younger viewers and/or the otherwise engaged. The fate of the *West 57th* will be decided (the future of *48 Hours* appears assured). In a few weeks, too, Tisch will have to approve CBS's bid for the 1992 Olympics: It will take all of the company's collective abilities to walk the Tisch line of proclaimed aggressiveness without paying too high a price. All of this is a long way from Loews hotels or, for that matter, from the investment business.

To Tisch's credit, he has cut out the layers of CBS bureaucracy, encouraged the initiative of his managers, and established clear lines of control. "There's no uncertainty about power and authority at CBS," says senior vice-president Jay Kriegel, a recent Tisch appointee.

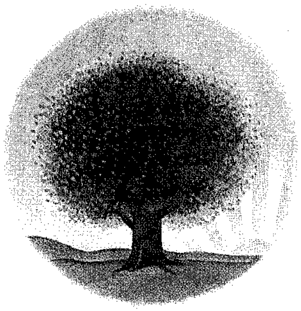
CBS people agree that Tisch is running the company. But some remain uncertain about where he is taking it. ▬

Photographs: left, Eddie Adams/Sygma; center, Ricki Rosen/Picture Group; right, Andrew Popper/Picture Group.

NEW YORK

SUMMER ENTERTAINING

HOW STAR CHEFS FEED THEIR FRIENDS



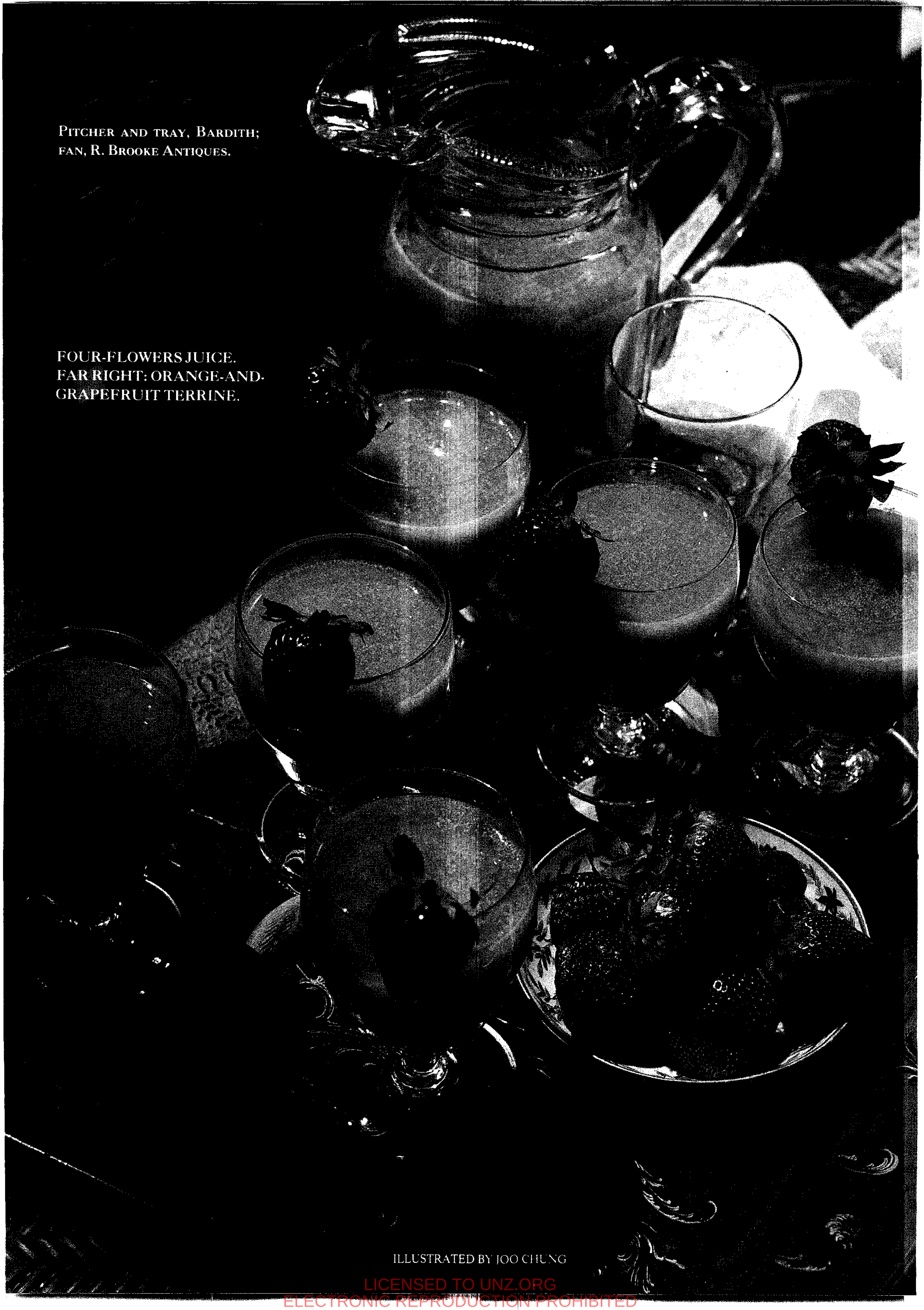
PHOTOGRAPHED BY
KARI HAAVISTO

WHAT DO FIVE OF THE city's most creative chefs do on their days off? Invite a few friends over and cook for them . . . what else? Here are some of the dishes they like to whip up when they entertain (recipes, page 57). They're delicious, of course—that's only to be expected. The delightful surprise is how simple they are. Like the rest of us, professional cooks want to enjoy the party, too.

Coordinator: Gillian Duffy
Stylist: Patrick Gallagher
Food Stylist: Rick Ellis
Text: Quita McMath
Flowers by Renny

POPEYE EGGS.

China and glasses, Bardith; flatware, Buccellati: linens, Françoise Nunnalle; vase, R. Brooke Antiques; furniture, Barneys New York. Photographed at Julia Reingold's house in Mount Kisco.



Pitcher and tray, Bardith; fan, R. Brooke Antiques.

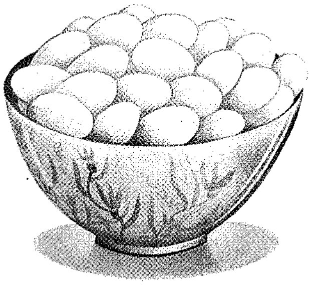
FOUR-FLOWERS JUICE. FAR RIGHT: ORANGE-AND-GRAPEFRUIT TERRINE.

ILLUSTRATED BY JOO CHUNG

OH, WHAT A BEAUTIFUL MORNING!

SARABETH LEVINE

SARABETH'S KITCHEN



"I'M A MORNING PERSON," SAYS Sarabeth Levine. "To me, the morning meal is the most glorious meal of the day." Chances are, the New Yorkers who routinely break the fast at Sarabeth's Kitchen would agree. In the seven years since she opened her first restaurant, on the Upper West Side, Levine has become the undisputed Breakfast Queen of New York.

When she has friends over, she likes to serve her Popeye eggs. "The eggs are sitting on spinach," she says, "and if you do them sunny-side up, they're just beautiful." They're also sitting on English muffins. Levine makes her own, of course, but for the rest of us, she recommends Wolferman's.

She serves the tropical four-flowers juice to begin and, for the finale, this orange-and-grapefruit terrine, spiked with champagne and Malvasia delle Lipari. "The Malvasia brings a wonderful little nip to it," says Levine.

But first...black coffee, anyone?

BRUNCH FOR 8

FOUR FLOWERS JUICE • POPEYE EGGS
STRING BEANS AND CHERRY TOMATOES VINAIGRETTE
TERRINE OF ORANGE AND GRAPEFRUIT WITH RASPBERRY COULIS
BUTTER COOKIES

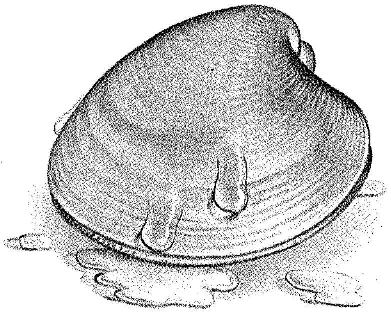
PROVENÇAL FISH STEW.

SUMMER ENTERTAINING

SHELL GAME

“THIS IS A FAIRLY SIMPLE French meal—it’s real food, the kind of thing almost anyone would enjoy,” says David Waltuck, the chef-owner of Chanterelle. (In the fall, the four-star restaurant is moving to larger quarters in the old Mercantile Exchange Building, in TriBeCa.) “It’s the kind of food that lets you enjoy your guests. It’s mostly made ahead of time, it’s easy to serve, and it looks good.”

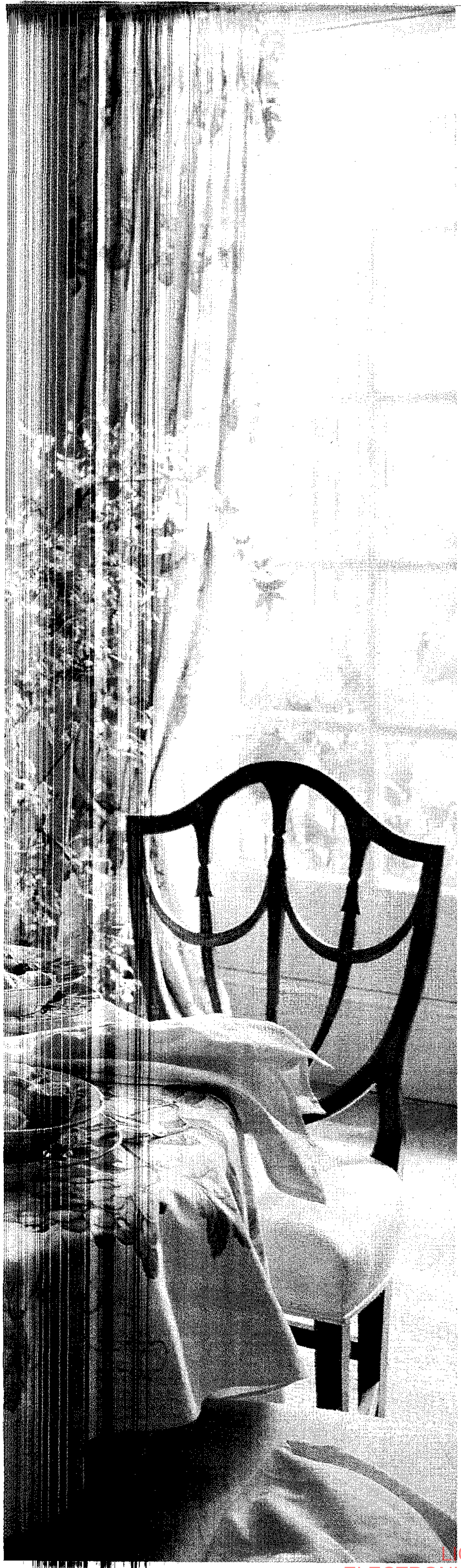
When Waltuck and his wife, Karen, entertain at home, he often makes this spectacular fish stew, heady with the perfumes of Provence. “I don’t really cook from a recipe,” he says. “I put in a handful of this, a handful of that.” And while the dish suits any occasion, formal or not, everything is usually “very informal” *chez* Waltuck. “To dine in the restaurant itself is a fairly formal experience,” he says. “But when we’re home, we’re home.”



DAVID WALTUCK
CHANTERELLE

LUNCH FOR 6

Terrine of Rabbit With Herbs and Hazelnuts
Provençal Fish Stew
Mesclun Salad
Berries With Sauternes Sabayon • Tuiles

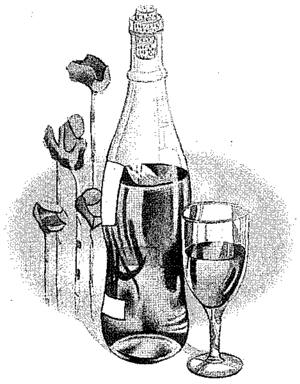


TERRINE OF RABBIT WITH HERBS AND HAZELNUTS.

China, platter, ladle, and flatware, James Robinson; goblets, Baccarat; green wineglasses and glass bowls, James II Galleries; linens, Barneys; saltcellar and coasters, R. Brooke Antiques; chairs, Kentshire Galleries. Room designed by R. Brooke Interiors.

SUMMER ENTERTAINING

STARRING SNAPPER



ANTOINE BOUTERIN

LE PÉRIGORD

“I AM FROM THE SOUTH OF France,” says Antoine Bouterin, the executive chef at Le Périgord, “and I like to prepare for my friends Provençal cuisine”—light, herb-scented tomato tarts sauced with lime butter, for instance. The main course, baked red snapper, is more a “country dish,” he says, “rustic and simple.” And for a summertime dessert, what could be better than his floating island, airy and cool? It, too, is simple to prepare, says Bouterin, “but with an exciting touch. The sherbet inside is like a little surprise.

“I chose some easy dishes because you don’t want to take all day to cook. I like people to feel relaxed and enjoy the food,” he says, “and I like to stay at the table with my friends. If you make a complicated menu, you don’t see your guests. My friends enjoy seeing Antoine.”

LATE LUNCH FOR 6

FRESH TOMATO TARTS WITH LIME BUTTER
OLD-FASHIONED BAKED RED SNAPPER
EGGPLANT CAVIAR • STEAMED SPINACH
GREEN SALAD
ÎLE FLOTTANTE GLACÉE

OLD-FASHIONED BAKED RED SNAPPER.

Platter, plates, pitcher, and napkins, Barneys; glasses, serving pieces, lace runner, and moss rabbit, Howard Kaplan's French Country Store; flatware, Conran's; furniture, Howard Kaplan Antiques. Photographed at Howard Kaplan's apartment.

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SUMMER ENTERTAINING

CHICKEN CAPER

UMBERTO ASSANTE

DA UMBERTO

"I HAVE BEEN COOKING ALL MY life," says Umberto Assante. He grew up in Florence, where his family had a restaurant and where he learned to cook from "the greatest cook in the world" —his mother. Now, Assante and his wife, Kathleen, have a new restaurant here, da Umberto.

When they have friends over, he says, "I cook for them and we have a good time. I like the simple life. We're very casual people." He chose this menu because "it's very refreshing, very tasty—a good meal for summer. It's something everybody could do, and you can do it in half an hour." The centerpiece: chicken breasts prettily strewn with red peppers, tangy with capers, pungent with olives and anchovies.

"Italian food is healthy and simple," says Assante. "The herbs, the garlic, the olive oil—everything comes from the earth. It's a happy cuisine."

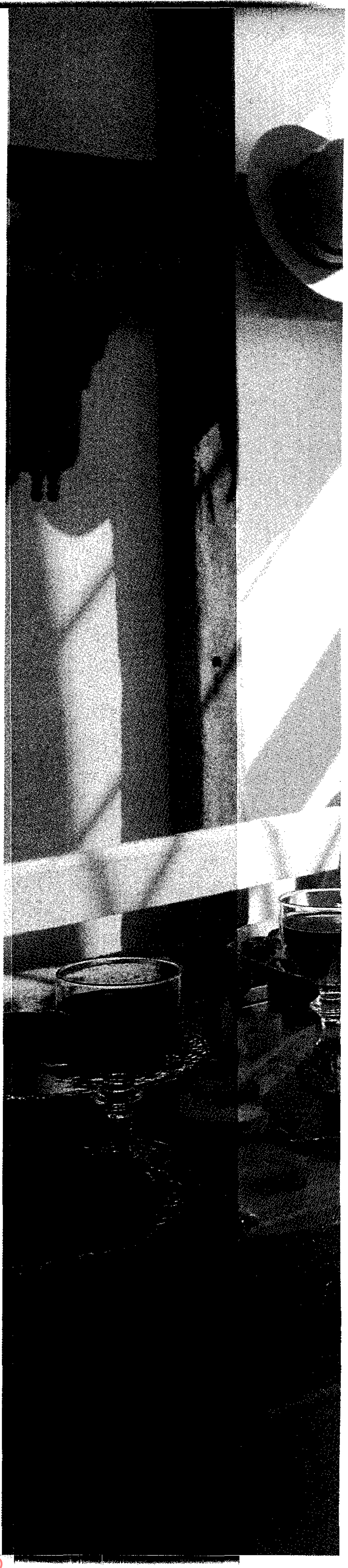
EARLY DINNER FOR 6

ARTICHOKES ALLA GIUDIA
PENNE WITH SAUSAGE AND BROCCOLI
CHICKEN BREASTS WITH CAPERS, OLIVES, AND ANCHOVIES
STEAMED ESCAROLE
PEARS AND GORGONZOLA

CHICKEN BREASTS WITH CAPERS, OLIVES, AND ANCHOVIES; STEAMED ESCAROLE.

ARTICHOKES ALLA GIUDIA.

Plates, bowl, and glasses, Bergdorf Goodman; flatware, serving pieces, napkins, and napkin rings, Henri Bendel; chairs, Origin. Photographed at Ann Lawrence's converted barn in Watermill.

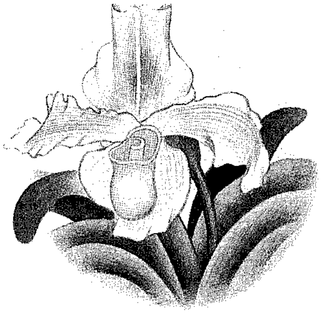


APARTMENT DESIGNED BY PATINO/WOLF ASSOCIATES.

FETTUCCINE WITH LOBSTER, TOMATO, AND BASIL-GINGER CREAM.

SUMMER ENTERTAINING

PASTA PERFECT



BRENDAN WALSH

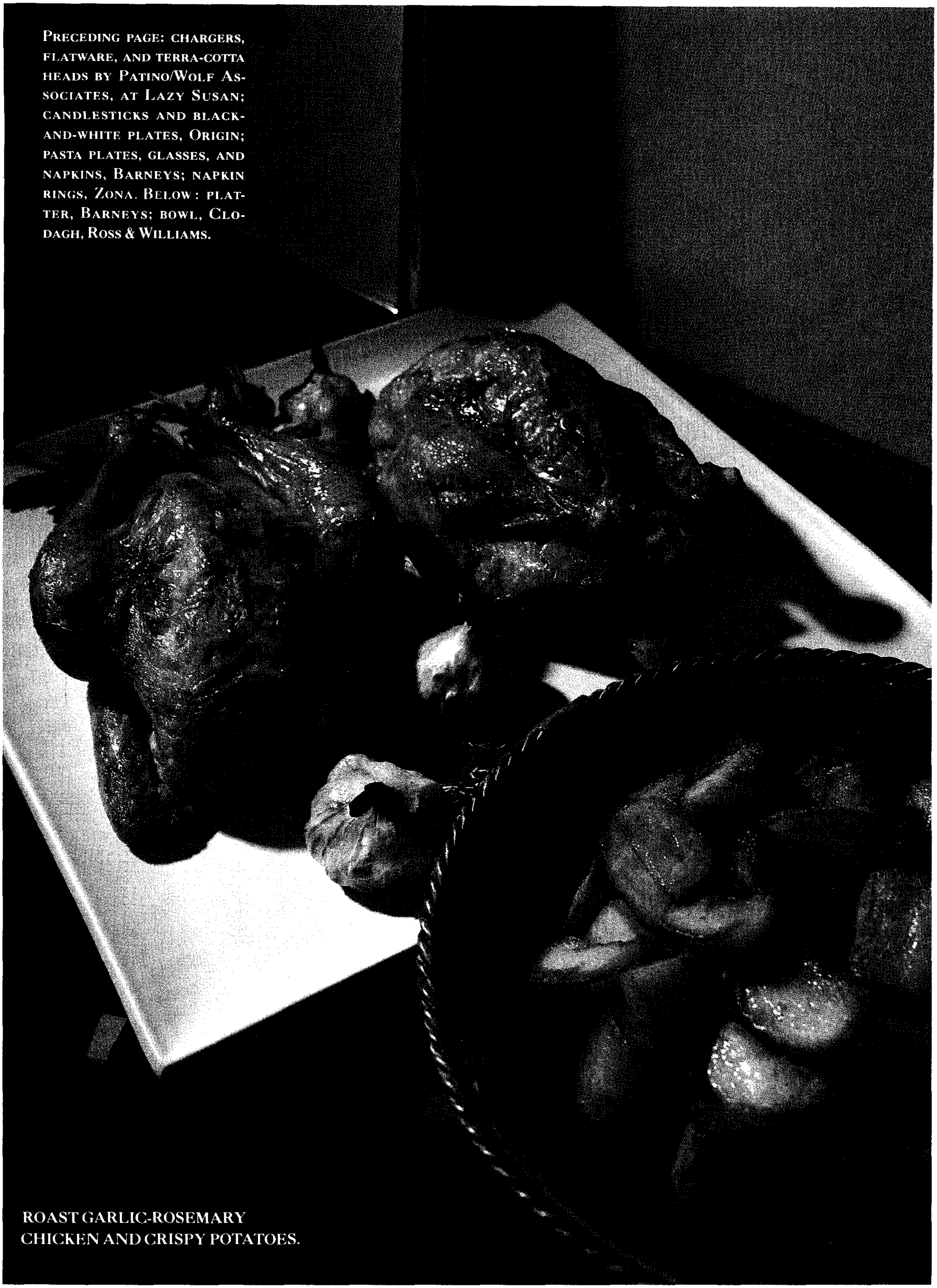
ARIZONA 206

“THIS IS A MENU I DID FOR MY fiancée’s parents, and they loved it,” says Brendan Walsh, the executive chef at Arizona 206. “For me, it was a cinch, and they were extremely happy. Lobster and basil are a natural combination, and I thought that would be an elegant way to start it. And there’s something wonderful about a simple roasted chicken—you hardly ever get it anywhere.” As for the potatoes, “they have a wonderful texture,” he says, “a buttery, crispy crust. People think I’ve floured them.”

This menu is a departure from the innovative southwestern fare the Bronx-born Walsh is famous for. “I do southwestern food at work all day,” he says, “so when I go home, I do very simple things, things I wouldn’t do at work. I love doing roasts. But mostly,” he says, “I love to go out to restaurants and taste other people’s food.”

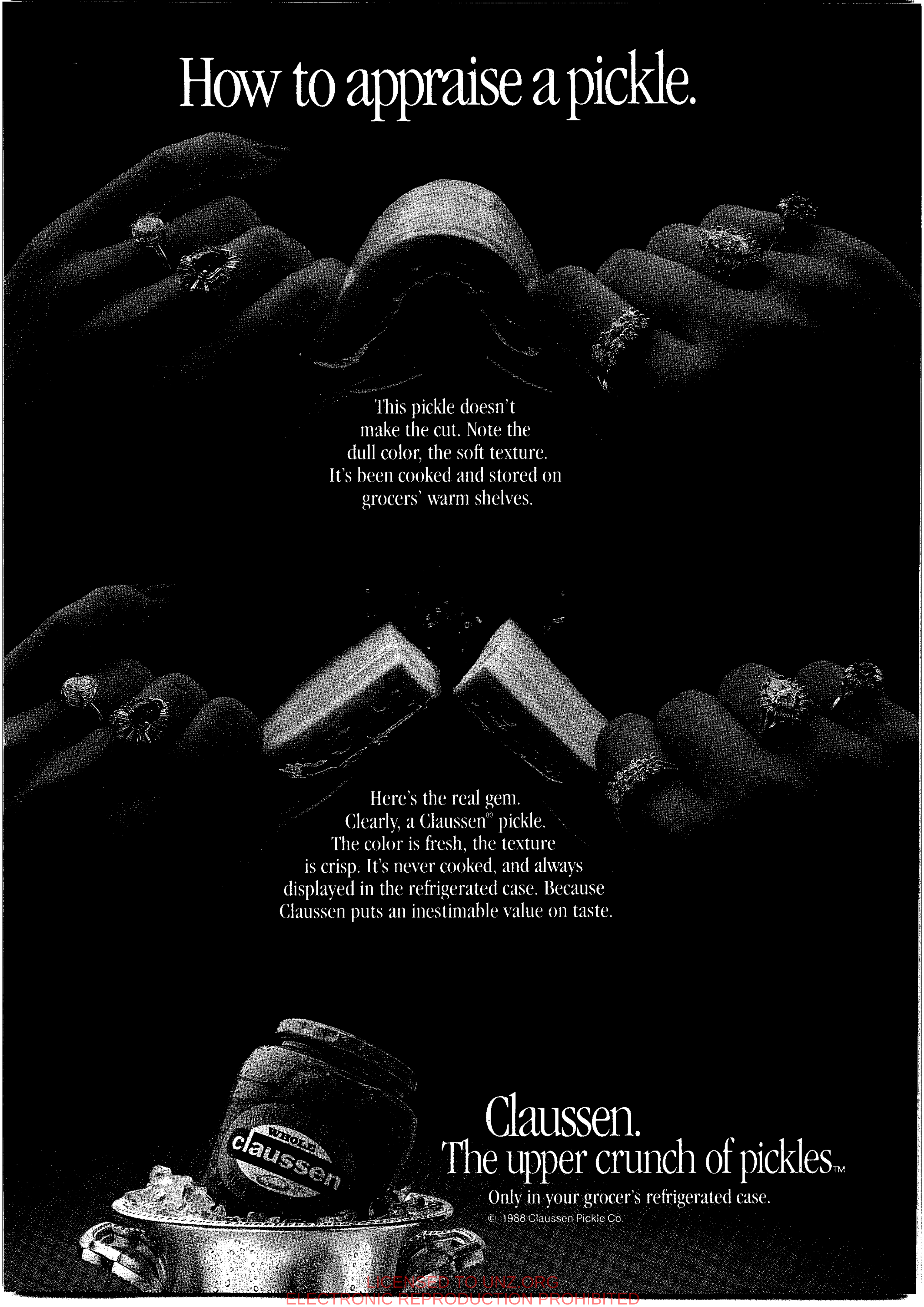
DINNER FOR 4

Fettuccine With Lobster, Tomato,
and Basil-Ginger Cream
Roast Garlic-Rosemary Chicken • Crispy Potatoes
Radicchio, Arugula, and Endive Salad With Cheeses
Flamed Mango With Vanilla Ice Cream



Preceding page: chargers, flatware, and terra-cotta heads by Patino/Wolf Associates, at Lazy Susan; candlesticks and black-and-white plates, Origin; pasta plates, glasses, and napkins, Barneys; napkin rings, Zona. Below: platter, Barneys; bowl, Clodagh, Ross & Williams.

ROAST GARLIC-ROSEMARY CHICKEN AND CRISPY POTATOES.



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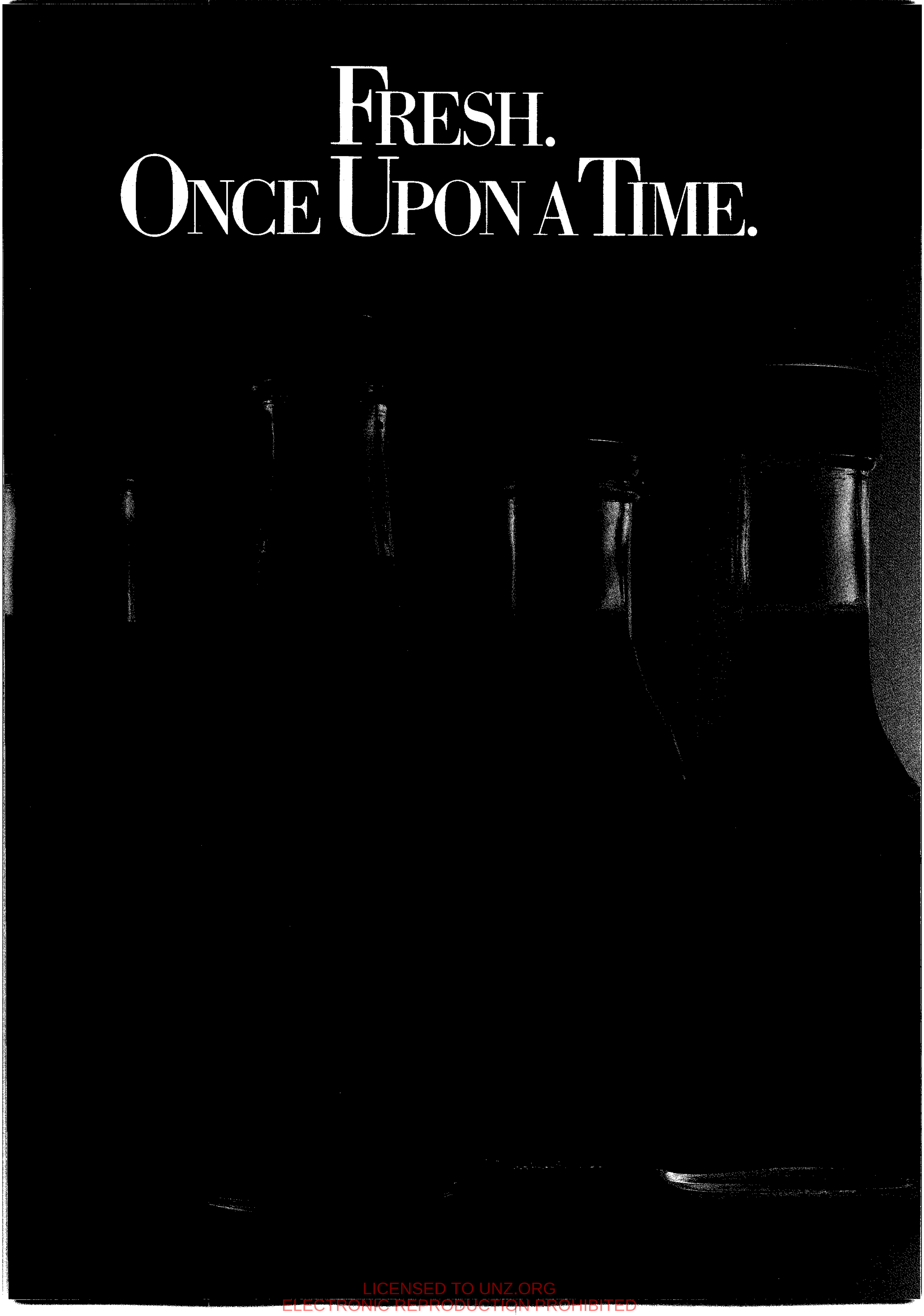
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Italian Lesson #5

Pasta Salads from Ronzoni®

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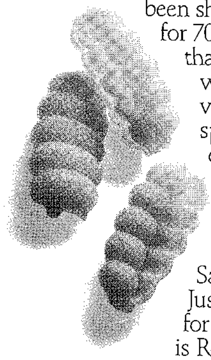
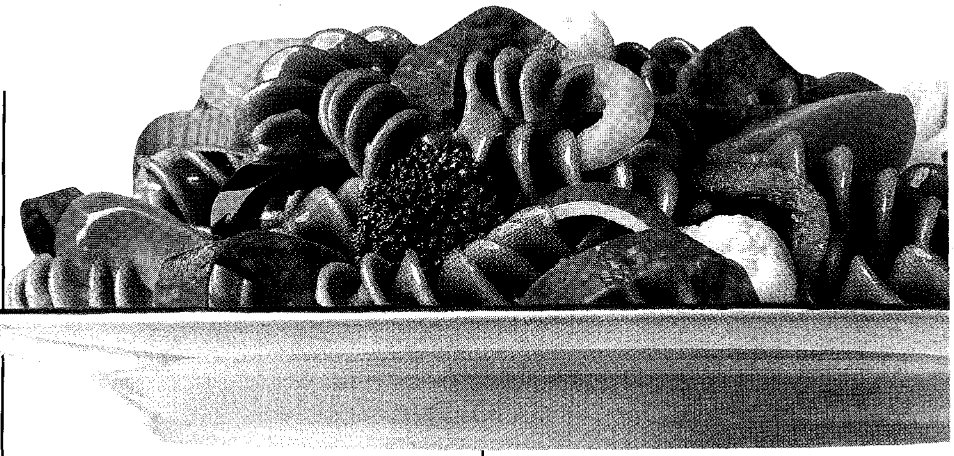
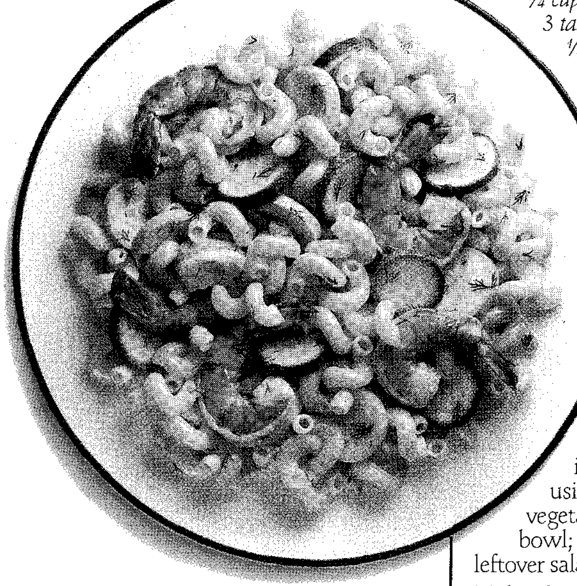
Try our recipe for snappy Pasta and Pepperoni Primavera. Or for light Shrimp Twist Salad. Or use your imagination. Just remember, the Italian word for keeping cool this summer is Ronzoni.



Cavatelli
(Little Caves)



Shrimp Twist Salad

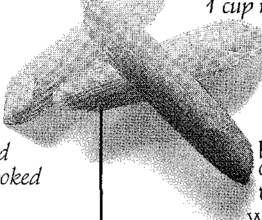


1 package (16 oz.) RONZONI® Elbow Twists, Medium Shells or Cavatelli
¼ cup lemon juice
3 tablespoons vinegar
¼ cup diced onion
*2 tablespoons finely chopped fresh dillweed**
1½ to 2 teaspoons salt
½ teaspoon pepper
¾ cup salad oil
2 zucchini, sliced
2 summer squash, sliced
1 pound cleaned and cooked shrimp or crabmeat
**Or substitute 1 tablespoon dried dillweed.*

Cook pasta as directed on package; drain. Rinse with cold water and drain well. Combine lemon juice, onion, vinegar, dillweed and seasonings in a small bowl. Gradually add oil, using wire whisk. Combine pasta, vegetables, shrimp and dressing in large bowl; toss well. Chill 2 hours. Store any leftover salad in refrigerator.

Makes 8 servings.

Mostaccioli Rigati
(Little Mustaches)



Pasta and Pepperoni Primavera

1 package (16 oz.) RONZONI® Spinach Rotelle, or Mostaccioli Rigati
8 oz. pepperoni, cut in strips
4 cups cut-up vegetables (broccoli, cauliflower, carrots)
1 cup red pepper strips
1 cup yellow pepper strips
1 cup sliced red onions
1 cup Italian salad dressing

Cook pasta as directed on package and drain. Rinse with cold water and then drain thoroughly. Bring 2 quarts of water to a boil. Add cut-up vegetables and cook 1 minute. Rinse in cold water and drain well. Combine with pasta, pepperoni, peppers, onions and dressing in large bowl. Toss. Chill. Store any leftover salad in refrigerator.

Makes 8 servings.

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ZITI•2
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SPAGHETTI•8

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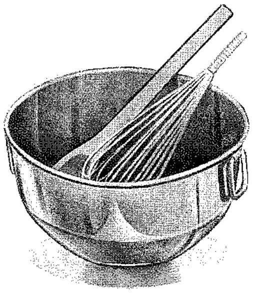
SUMMER ENTERTAINING

RECIPES



MEASURE FOR MEASURE

SARABETH

LEVINE

Sarabeth's Kitchen

BRUNCH FOR 8

FOUR-FLOWERS JUICE

6 to 7	bananas, sliced
½	pineapple, peeled, cored, and diced
1	quart freshly squeezed orange juice
⅛	cup lemon juice
¼	cup sugar, dissolved in ¼ cup hot water
⅛	cup grenadine
2	cups cold water or champagne
8	strawberries

In a food processor, purée bananas and pineapple with 1 cup orange juice. Pour purée, remaining orange juice, the lemon juice, dissolved sugar, grenadine, and water into a large container (if using champagne, add just before serving); stir, cover, and chill.

When ready to serve, pour into chilled glasses. Cut a ½-inch slit in pointed end of each strawberry, and perch one on rim of each glass.

POPEYE EGGS

8	English muffins, split in half and toasted
	Dijon mustard
32	thin slices cooked tongue
32	large spinach leaves, blanched for 30 seconds and drained on paper towels
16	large eggs
8	teaspoons butter for cooking eggs
8	teaspoons chopped parsley or chives

Spread muffins with mustard. Place 2 slices tongue on each muffin half, and cover with 2 spinach leaves. Scramble, fry, or poach eggs. Place eggs on spinach, and sprinkle with parsley or chives.

POPEYE EGGS.

TERRINE OF ORANGE AND GRAPEFRUIT WITH RASPBERRY COULIS

7	oranges
3	grapefruits
¾	cup champagne
¼	cup Malvasia delle Lipari
⅓	cup sugar
2	tablespoons Knox unflavored gelatin
½	cup fresh raspberries
	Raspberry Coulis (recipe below)
	Fresh mint leaves

Over a bowl to catch juice, peel fruit with a knife, using a sawing motion; cut into segments, and remove all membranes. You should have 2 cups each grapefruit and orange segments. Strain juice.

Mix champagne, Malvasia delle Lipari, and 1 cup strained juice in a bowl. Add sugar, and mix until dissolved.

Put 1 cup juice mixture in top of double boiler, and sprinkle with gelatin. Stir, and heat until gelatin is dissolved. Add to remaining juice mixture, and mix thoroughly.

Pour juice mixture into an 8-by-4-by-2¼-inch loaf pan to a depth of ¼ inch, and allow to set completely.

Spread 1 cup mixed fruit segments and raspberries evenly on top of set mixture, and pour in juice mixture to cover fruit. Repeat until terrine is filled. Do not pack fruit segments, and make sure juice mixture is evenly distributed.

Refrigerate overnight. Unmold, and slice with an electric knife or a hot serrated knife. (For easier slicing, put terrine in freezer for half an hour before unmolding.) Pour Raspberry Coulis onto chilled plates, and top with terrine slices. Garnish with mint leaves.

RASPBERRY COULIS

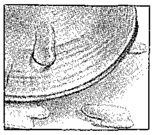
2 pints fresh raspberries
2 tablespoons sugar
Juice of ½ lemon
3 tablespoons Malvasia delle Lipari

Using a juice extractor or food processor, juice or purée raspberries (if using a food processor, strain through a fine sieve to remove seeds); set aside.

In a saucepan, bring sugar and 2 tablespoons water to a boil. Set aside, and let cool completely.

Put raspberry purée, sugar syrup, lemon juice, and Malvasia delle Lipari in a jar with a lid. Shake well, and refrigerate.

DAVID
WALTUCK
[Chanterelle]



LUNCH FOR 6

TERRINE OF RABBIT WITH HERBS AND HAZELNUTS

2 3-pound rabbits
1½ pounds pork fat (approximately), diced
½ cup white wine
2 tablespoons brandy
3 or 4 garlic cloves, chopped
½ cup chopped fresh herbs (summer savory, parsley, rosemary, and thyme, stems removed)
Salt
¼ teaspoon nutmeg
¼ teaspoon allspice
Pinch cayenne
2 eggs
16 sheets fatback (available at Balducci's)
¼ cup hazelnuts
Cornichons
Niçoise olives

Bone rabbits. Set aside loin meat (from along the back). Cut rest of meat, including hearts, livers, and kidneys, in ½-inch pieces. Weigh chopped meat, and add to it half as much pork fat. Pour wine and brandy over meat mixture. Mix in garlic and herbs.

Berries with Sauternes sabayon and tuiles.

Refrigerate mixture overnight to marinate. The next day, put through a food processor or meat grinder, using fine cutter. Season with salt (unless pork fat is cured), nutmeg, allspice, and cayenne; mix in eggs.

Preheat oven to 350 degrees. Line a heavy 6-cup terrine with fatback. Cut loin meat in ½-inch strips. Layer meat mixture in terrine, alternating with strips of loin and a few whole hazelnuts and ending with a layer of fatback.

Cover terrine with its lid, and bake in a water bath until a knife inserted in center is just warm, about 1½ hours. Remove lid, and pour off fat. Cover with foil, and let cool under a weight. Chill, weighted, for at least 2 or 3 days before serving. Garnish with cornichons and niçoise olives.

Note: If using cured pork fat, chop it, then rinse to remove excess salt.

PROVENÇAL FISH STEW

1 large onion, coarsely chopped
2 carrots, coarsely chopped
1 fennel bulb, coarsely chopped
2 garlic bulbs, unpeeled, coarsely chopped
½ cup virgin olive oil
1 cup white wine
¼ cup Pernod
1 cup canned tomatoes, crushed
Saffron
1 quart fish stock (available at Citarella and Rosedale)
2 or 3 pieces orange zest
2 bay leaves
Salt
Juice of ½ lemon
1 1-pound lobster (optional)
1½ pounds monkfish or halibut, skinned and cut in 1-inch chunks
12 shrimp, shelled and deveined
12 sea scallops
12 mussels and/or clams, soaked in cold water for 1 hour and cleaned
Toasted baguette rounds
Aïoli (mayonnaise flavored strongly with crushed garlic)

In a covered skillet over low heat, sweat onion, carrot, fennel, and garlic in olive oil. When softened but not browned, add wine and Pernod, and reduce by half. Add tomatoes, a very large pinch saffron, the fish stock, orange zest, and bay leaves. Simmer for 30 minutes.

Strain, and discard vegetables; boil liquid to reduce slightly. Taste, and season with salt, lemon juice, and more Pernod and saffron, if necessary.

To simmering broth, add lobster, if desired, and cook for 5 minutes. Add fish chunks, and cook for 3 minutes longer. Add shrimp, scallops, and mussels or clams, and cook until shells open, about 2 minutes longer. Break off lobster claws, and discard head.

Ladle broth and seafood into bowls, and serve with croutons spread with aïoli.

Note: This broth may be prepared several days ahead and refrigerated or frozen. Use it for poaching whatever fish and/or shellfish are desired.

BERRIES WITH SAUTERNES SABAYON

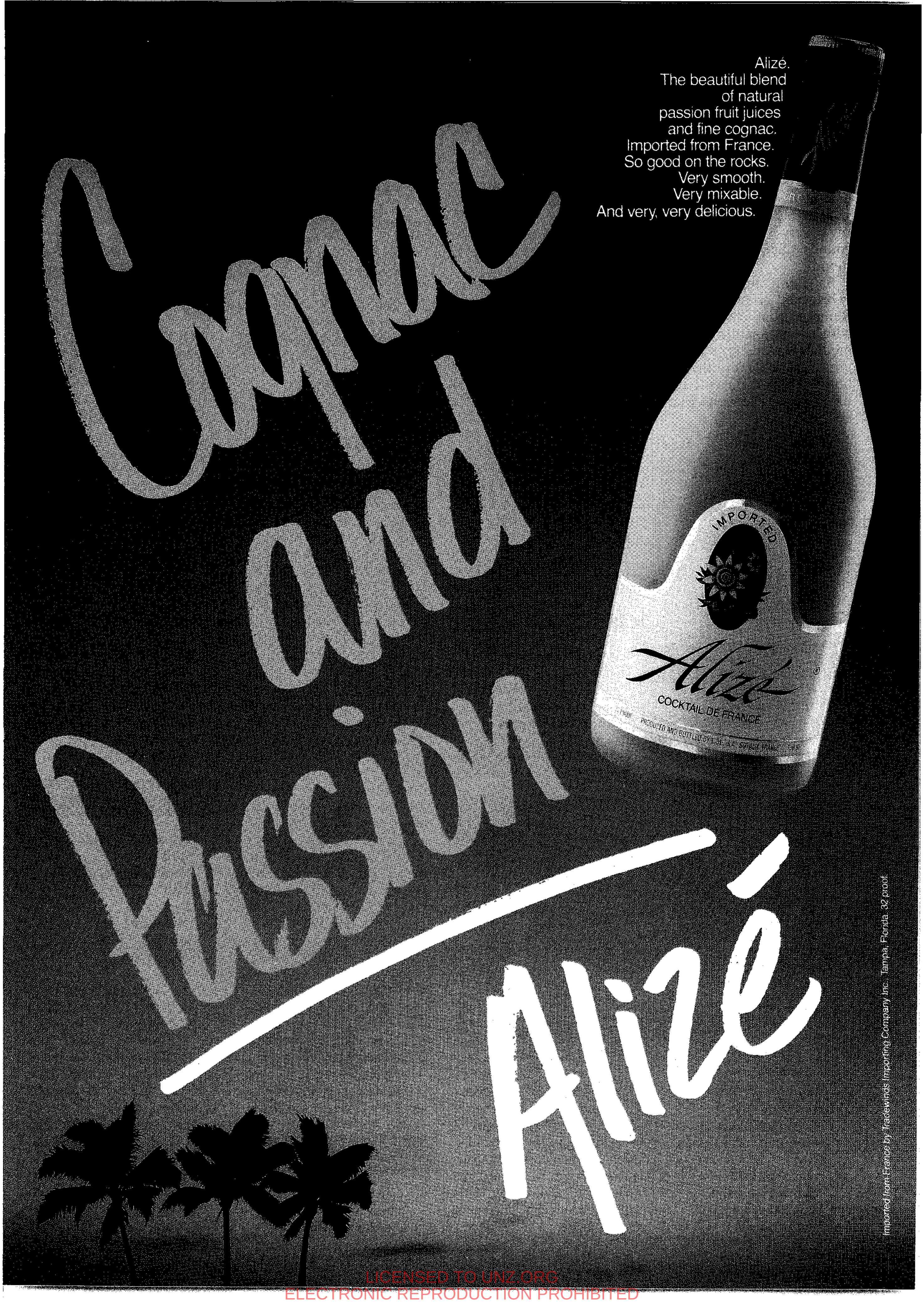
6 egg yolks
1 cup good Sauternes
½ cup sugar
1 cup heavy cream, whipped
3 pints mixed fresh berries (raspberries, strawberries, blackberries, etc.)
Tuiles (recipe below)

In a stainless-steel mixing bowl, combine egg yolks, Sauternes, and sugar. Whisk over a pot of boiling water until mixture is hot and foamy, and tastes cooked. Let cool over a bowl of ice, whisking occasionally.

When cold, fold in whipped cream. Cover, and refrigerate until ready to use (for up to 24 hours). Serve over berries, and with tuiles on the side.

TUILES

½ cup egg whites (3 to 4 eggs)
½ cup sugar
¼ cup flour
2 tablespoons melted butter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Blanched sliced almonds

Preheat oven to 400 degrees. Mix egg whites, sugar, flour, and butter until just blended. Spread by tablespoonfuls on a buttered, chilled baking sheet, making very thin, separate rounds. Sprinkle with almonds.

Bake until edges are lightly browned, about 8 minutes. Remove from baking sheet with a metal spatula, and immediately place on a rolling pin, wine bottle, or other cylindrical object to curl into tuile shape. Remove when cool.

ANTOINE

BOUTERIN

Le Périgord

LATE LUNCH
FOR 6

FRESH-TOMATO TARTS WITH LIME BUTTER

5 medium tomatoes
Salt and white pepper
6 to 8 large basil leaves, finely chopped
2 large garlic cloves, finely chopped
1 tablespoon chopped scallion
1 teaspoon finely chopped fresh thyme leaves
2 teaspoons finely chopped parsley
4 sage leaves, finely chopped
2 tablespoons olive oil
1 pound prepared puff pastry
Lime Butter (recipe below)

Peel tomatoes, squeeze out juice and seeds, and chop finely (do not chop in a food processor); drain for a few minutes to remove as much juice as possible.

Put tomatoes in a bowl, and stir in 2 generous pinches salt and a pinch or so pepper. Add basil, garlic, scallion, thyme, parsley, and sage, stirring after each addition to incorporate thoroughly. Beat in oil.

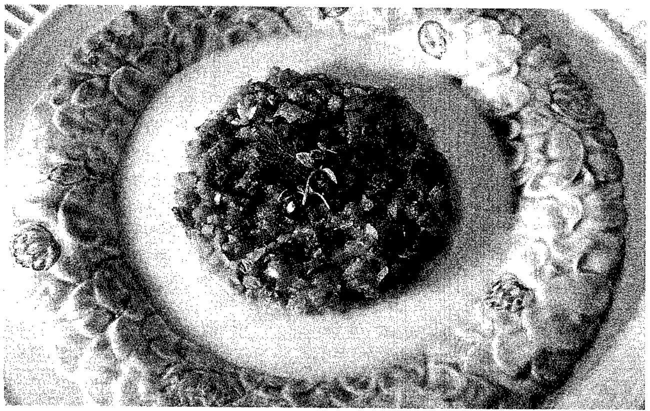
Preheat oven to 400 degrees. Roll out pastry very thinly, and cut in 6 4-inch rounds (freeze leftover pastry for future use). Spoon sauce onto rounds, and bake until golden, about 20 minutes.

Pour 1½ tablespoons Lime Butter onto each plate, and top with a tart.

LIME BUTTER

3 tablespoons fresh lime juice
½ pound butter, cut into pieces, softened
Salt and white pepper

In a saucepan over medium-high heat, reduce lime juice and 5 tablespoons water by half. Whisk butter into liquid, and season with 2 generous pinches salt and 1 pinch pepper. Just before sauce returns to a boil, remove from heat; if you let it boil after adding butter, it will separate.



FRESH-TOMATO TART WITH LIME BUTTER.

OLD-FASHIONED BAKED RED SNAPPER

2 whole red snapper (2 to 2½ pounds each), head and tail on
6 shallots
Salt and pepper
Fresh basil, thyme, dill, parsley, and coriander leaves
Flour
2 leeks
Several parsley sprigs
2 tablespoons olive oil
1 carrot, cut in large pieces
2 teaspoons butter
6 tablespoons white wine
1½ tablespoons softened butter (optional)

Preheat oven to 400 degrees. With a sharp knife, make 4 shallow diagonal slices (2 one way, 2 the other) in each side of snapper.

Peel and chop 2 shallots. Salt and pepper body cavities and both sides of fish. Loosely fill cavities with chopped shallots and mixed fresh herbs. Flour fish lightly. Cut leeks in half lengthwise, and tie parsley sprigs and leeks together to make a bouquet garni.

Heat oil in a baking pan large enough to hold fish flat. When oil is very hot, add fish, and cook over high heat until brown on one side, about 1 minute. Turn fish; add carrot, bouquet garni, and remaining whole, unpeeled shallots, and shake pan vigorously. Bake for 15 minutes, then dot with 2 teaspoons butter. Bake for 15 minutes longer.

Lift fish onto a platter. Pour out any fat remaining in pan (but leave in vegetables), and deglaze pan with wine. If you wish, finish sauce by stirring softened butter into wine.

Discard bouquet garni, and pour sauce and vegetables over and around fish.

ÎLE FLOTTANTE GLACÉE

¾ cup egg whites (reserve yolks for Crème Anglaise With Poire Williams, recipe below)
½ cup sugar
4 tablespoons honey
Juice of 1 lemon
Pear sorbet (available at Sant Ambroeus)
Mint leaves
Raspberries

Beat egg whites until they form soft peaks. Add sugar, and continue beating until egg whites are shiny. In bottom of a steamer, bring about ½ inch water, the honey, and lemon juice to a boil.

Dip a large ice-cream scoop first into a bowl of very hot water, then into egg whites to form balls. Place egg-white balls in perforated top section of steamer, cover, and immediately reduce heat to very low. Egg-white balls cook in 30 seconds or less; they are done when surface is glossy and they give a little resistance when pressed lightly. Remove to a plate, and let cool; chill in refrigerator.

When ready to serve, hollow out center of each egg-white ball with a coffee spoon, and fill with soft sorbet. Spoon Crème Anglaise onto each plate, and top with an egg-white ball, sorbet side down. Garnish with mint leaves and raspberries.

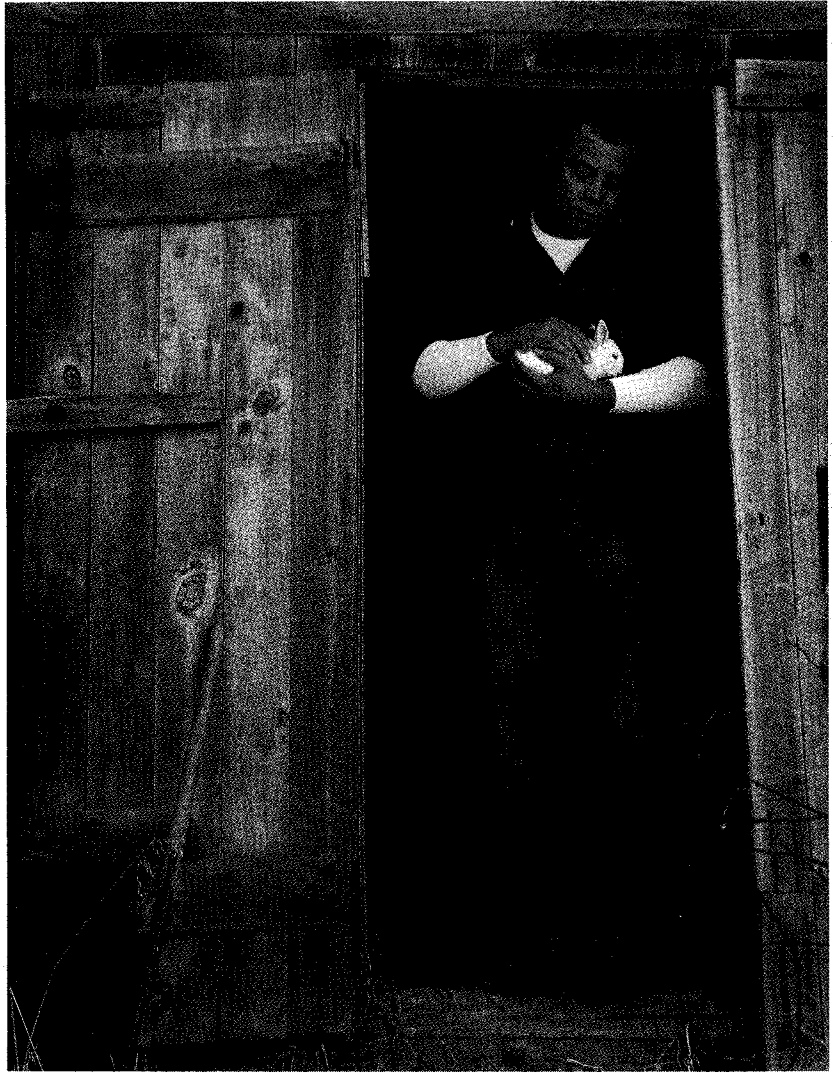
CRÈME ANGLAISE WITH POIRE WILLIAMS

4 cups plus 2 tablespoons milk
1 vanilla bean, split in half
8 egg yolks
½ cup sugar
1 teaspoon poire Williams

Put 1 tablespoon cold water in a medium saucepan (this prevents mixture from sticking while it cooks). Add 4 cups milk and vanilla bean, and bring to a boil. Reduce heat, and simmer for about 5 minutes.

Meanwhile, combine egg yolks and sugar in a bowl, and whisk until yolks become pale yellow. Remove vanilla bean from hot milk; slowly add milk to egg-yolk mixture, stirring continuously.

Plates, Barneys.



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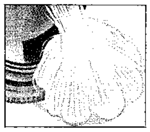
Pour mixture into a clean saucepan. Cook over medium heat, stirring continuously with a wooden spoon, until sauce thickens enough to coat spoon; do not let it boil.

Pour sauce through a fine sieve into a bowl. Add remaining cold milk, and set aside; stir occasionally until cool.

Refrigerate, covered, until ready to use. Just before serving, stir in poire Williams.

UMBERTO
ASSANTE
da Umberto



EARLY DINNER FOR 6

PENNE WITH SAUSAGE AND BROCCOLI

3 to 4 tablespoons olive oil
4 garlic cloves, sliced
2 sweet Italian sausages, cut in ¾-inch slices
2 cups broccoli florets
Salt
¼ teaspoon hot red-pepper flakes
1 pound penne
½ cup chopped parsley

Warm oil and garlic in a sauté pan. Add sausage, and cook over medium heat until almost done, about 5 minutes. Add broccoli, a dash of salt, the red pepper, and 2 to 3 tablespoons water. Cover, reduce heat, and let steam until broccoli is just tender, about 5 minutes.

Cook penne in boiling salted water until al dente. Drain, and put in sauté pan with sauce. Add parsley, toss, and serve.

CHICKEN BREASTS WITH CAPERS, OLIVES, AND ANCHOVIES

3 large chicken breasts, halved, skinned, and boned
Flour
½ cup vegetable oil
¼ cup olive oil
24 gaeta olives
½ red pepper, julienned
3 tablespoons capers
¼ cup white wine
4 anchovies, drained and chopped
Salt and pepper to taste
2 tablespoons chopped parsley
1 tablespoon chopped basil
½ cup chicken consommé

Dredge chicken breasts in flour. Heat vegetable oil in a large skillet; add chicken, and brown quickly on both sides. Remove from pan, and discard oil.

Put olive oil in pan. Add chicken, olives, red pepper, and capers, and simmer briefly. Add remaining ingredients, and simmer, uncovered, until breasts are cooked through, about 5 minutes. Serve on a warm platter.

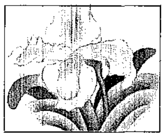
FETTUCCINE WITH LOBSTER.

STEAMED ESCAROLE

½ cup olive oil
6 garlic cloves, sliced
2 heads escarole, left whole, trimmed
1 teaspoon salt
¼ teaspoon hot red-pepper flakes

Heat oil and garlic in a large, deep saucepan. Add escarole and 1 cup water, and bring quickly to a boil. Add salt and pepper; cover, reduce heat, and simmer for 10 minutes, turning once. Drain, and sprinkle with cooked garlic.

BRENDAN
WALSH
Arizona 206



DINNER FOR 4

FETTUCCINE WITH LOBSTER, TOMATO, AND BASIL-GINGER CREAM

2 2-pound lobsters
8 ounces Ronzoni thin egg fettuccine
3 tablespoons minced shallots
3 ounces olive oil
¼ cup white wine
1¼ cups heavy cream
½ teaspoon minced fresh ginger
3 cups basil leaves, lightly packed
¼ pound butter, in pieces
2 tomatoes, peeled, seeded, and chopped
Salt and pepper to taste

Blanch lobsters in boiling water for 3 minutes. Remove, and put into cold water until cool. Remove meat from shells, and slice evenly in ¼-inch pieces.

Drop pasta into boiling salted water, and cook according to package instructions.

Meanwhile, in a sauté pan, over medium heat, cook lobster and shallots in 1 ounce olive oil for 2 minutes; remove lobster. Add wine and cream, reduce heat, and simmer for 3 minutes. Add ginger and basil, and simmer for 1 minute longer. Add butter and lobster, and mix well. Add tomatoes, salt, and pepper, and warm through.

Toss pasta with remaining olive oil, add to sauce, and toss again.

ROAST GARLIC-ROSEMARY CHICKEN

2 3¼-pound chickens (Bell & Evans preferred)
8 6-inch sprigs rosemary
3 tablespoons thinly sliced garlic cloves
Kosher salt and black pepper

Preheat oven to 500 degrees. Remove insides and excess fat from chickens. Rinse chickens inside and out; pat dry.

Lift skin, and push rosemary and garlic around breast and leg meat, being careful not to break skin. Put remaining garlic and rosemary inside cavities. Generously salt and pepper chickens inside and out.

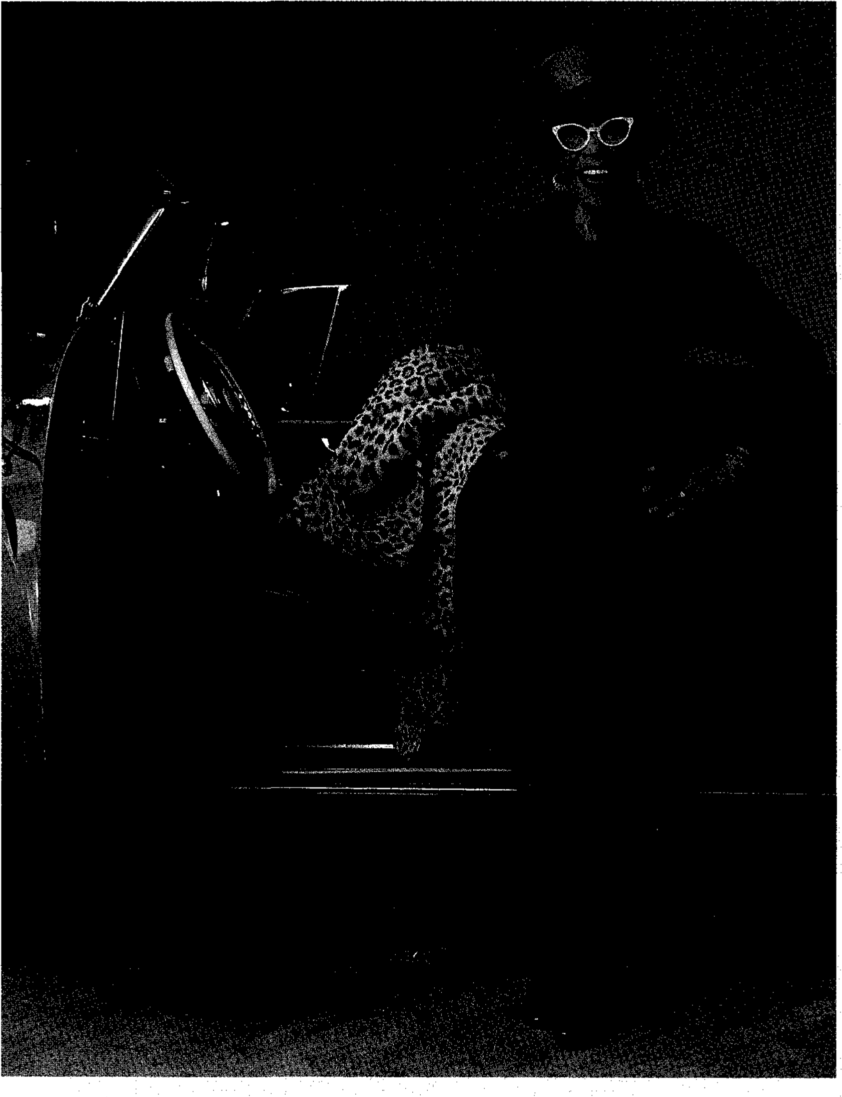
Cook chickens for 15 minutes, then reduce heat to 450 degrees. Continue cooking until skin is crispy and meat remains moist, about 30 minutes longer.

CRISPY POTATOES

3 pounds round, thick-skinned potatoes
½ cup olive oil
Salt and pepper
4 tablespoons butter

Peel potatoes, and cut in 1½-inch cubes. Boil in salted water until somewhat tender but still firm, 10 to 15 minutes; drain.

Put potatoes and half of olive oil in a black iron skillet. Cook over low heat, stirring every 4 to 5 minutes, until brown and crispy, about 40 minutes. Add more olive oil as needed, and sprinkle with salt and pepper. Add butter in last 10 minutes of cooking.



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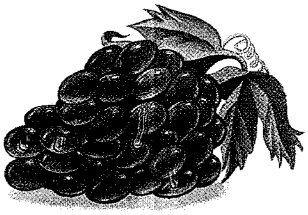
SUMMER ENTERTAINING

THE BIG CHILL



By

ALEXIS BESPALOFF

Although some of the menus on the previous pages are best accompanied by white wines, such dishes as Provençal fish stew, penne with sausage, and chicken with capers, anchovies, and olives are likely to overwhelm even full-bodied whites. Red wines, which usually have more character and texture, are better choices, and are more likely to hold their own against such hearty and vividly flavored preparations.

The problem, of course, is that many reds are inappropriate for summer drinking, especially those that are robust, intense, and vigorous. There are, however, a number of appealing reds that *can* be enjoyed in warm weather, because they can be chilled, or at least cooled. Beaujolais is the most obvious choice, but others include Loire reds, young Chianti, a few examples of Australian Shiraz, and even tawny port.

The principal attraction of many white wines, especially in summer, is their temperature. They are, after all, simple wines with a bit of fruit and aroma but without much flavor, so their cool, refreshing taste is often their most appealing aspect; that's why whites (and rosés) are invariably chilled.

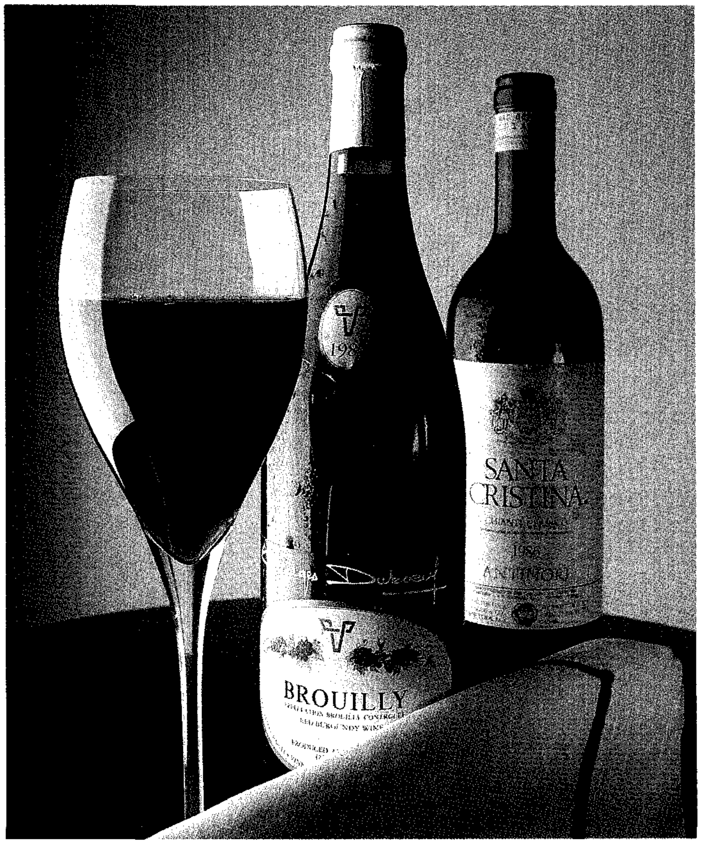
Reds, which have more body, are served at room temperature, since chilling would suppress much of their flavor. In the summer, however, when the room temperature is likely to be 75 degrees (and porch and lawn temperatures even higher), red wines taste flabby, alcoholic, and soupy. Reds that can be cooled, however, provide the best of both worlds—flavor and a refreshing quality.

But there is a big problem with chilling reds: The astringent taste of tannin is emphasized by cold, so such tannic reds as Barolo, fine Bordeaux, and many California Cabernets taste disagreeably bitter if chilled. Reds that taste better when cooled are those with relatively low tannin.

There's little point in suggesting a specific temperature for each kind of red wine (or white wine, for that matter), because even those who own a thermometer will have trouble chilling a bottle to a particular temperature. All you have to remember is this: An hour in the refrigerator will cool a bottle of wine by about ten degrees and make it more refreshing. (The conventional wisdom about putting a bottle of wine in the refrigerator for twenty minutes is pointless, since that will lower the wine's temperature by only two or three degrees.)

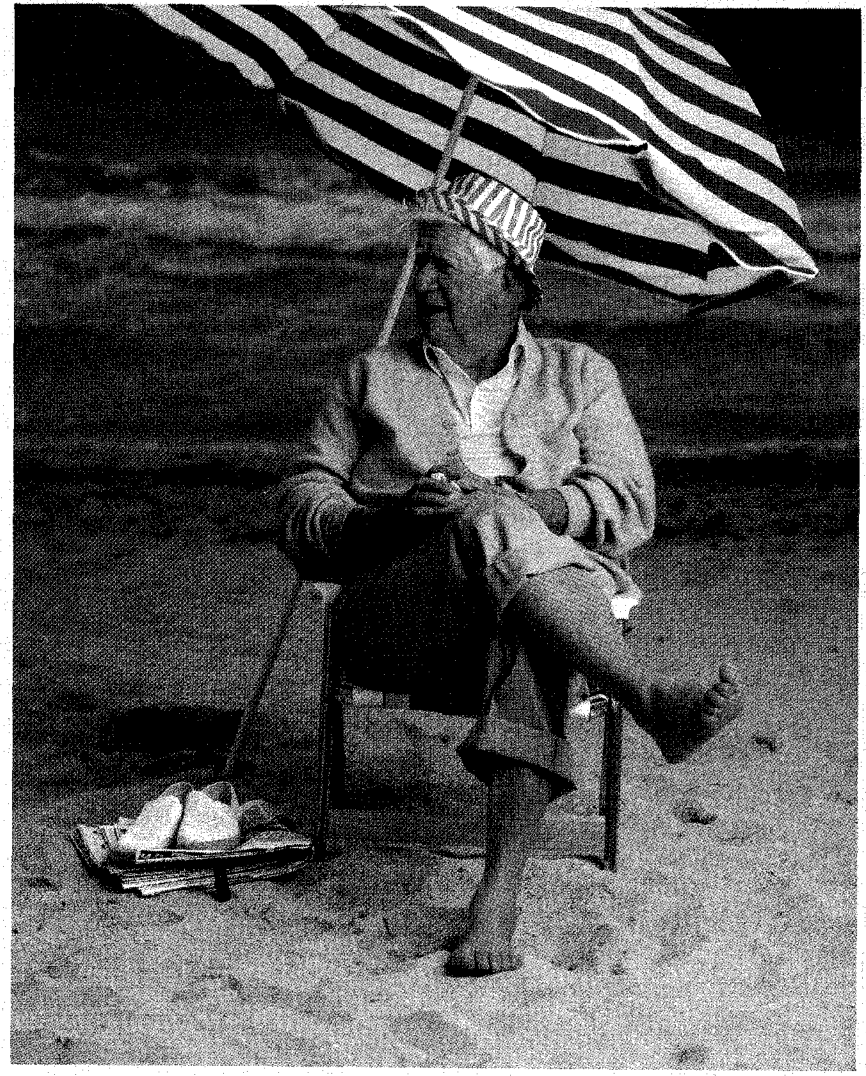
If you're curious about the effect of temperature on the enjoyment of red wine, try a simple experiment. Open a bottle of light red wine, pour some into a glass, and put the bottle in the refrigerator for an hour or so. Then pour a second glass and compare the two. I think you'll find that for all the wines described below, the glass of cool wine tastes better than the one at room temperature. (This experiment has one disadvantage: Once you see how appealing light red wines are when they have been slightly chilled, you'll be that much more dissatisfied with drinking room-temperature reds, especially in overheated restaurants.)

Beaujolais is probably the perfect summer red—light-bodied, with a distinctive, berrylike aroma that gives it more individuality than most light reds, and with enough acidity to complement a vari-



Cool reds provide flavor and refreshment.

Photograph by Kari Haavisto.



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ety of foods. In the Beaujolais region itself and in nearby Lyons, the wine is always served cool. "Beaujolais is the only white wine that happens to be red," says one producer, summing up the paradox of this wine. Room temperature dissipates the delicate blackberry and raspberry aromas of young Beaujolais, whereas chilling retains and magnifies those aromas, as it does for many white wines.

About a third of the 14 million cases of Beaujolais produced in 1987 were sold just weeks after the vintage as *nouveau* or *primeur* (the terms are interchangeable), but only the wines entitled to the appellations Beaujolais and Beaujolais-Villages may be shipped as *nouveau.* Wines from the nine *crus* of Beaujolais—including Brouilly, Fleurie, Morgon, and Moulin-à-Vent—which account for about a quarter of the crop, are not released until the following spring, and these wines are the ones appearing here now, in time for summer entertaining. Although there are clear differences between the wines from each of the *crus*—the elegance of Brouilly, the texture of Morgon, the raspberry notes of Chiroubles, the body of Chénas and Juliénas—the basic distinction is simply that any well-made *cru* has more to it than the best of the wines labeled Beaujolais-Villages.

The 1987 vintage in Beaujolais is better than the 1986, which was diluted by rains during the harvest, and in any case Beaujolais is at its best within a year. Beaujolais-Villages is now $6 to $7, and the *crus* are $9 to $11, but these wines are still unmatched for their combination of fruit, liveliness, and immediate appeal. Some of the better 1987 *crus* are the Brouilly, Chénas, and Juliénas of Duboeuf, whose wines always seem to have an extra measure of fruit; the Chiroubles and Fleurie of Jadot; and the Côte de Brouilly of Sarrau, the Morgon of Mommessin, and the Chénas of Ferraud. In addition, the dependable wines of Paul Beaudet and Sylvain Fessy will soon be here.

Other wines made from Gamay, the grape of Beaujolais, would be equally good candidates for chilling, but as it happens, the once-popular Gamay and Gamay Beaujolais of California are nearly impossible to find today. Wines made from Pinot Noir, which are more delicate and less tannic than those made from Cabernet Sauvignon, can be served cool, at what might be called cellar temperature. Lighter red Burgundies, such as those from Chassagne-Montrachet, Santenay, and Savigny-les-Beaune, have more complexity than Beaujolais but can nevertheless be cooled. A less familiar Pinot Noir is produced in the Loire village of Sancerre, better known for its white wines; a good example of red Sancerre is the 1986 of Roger ($13).

Although most Cabernets are not good

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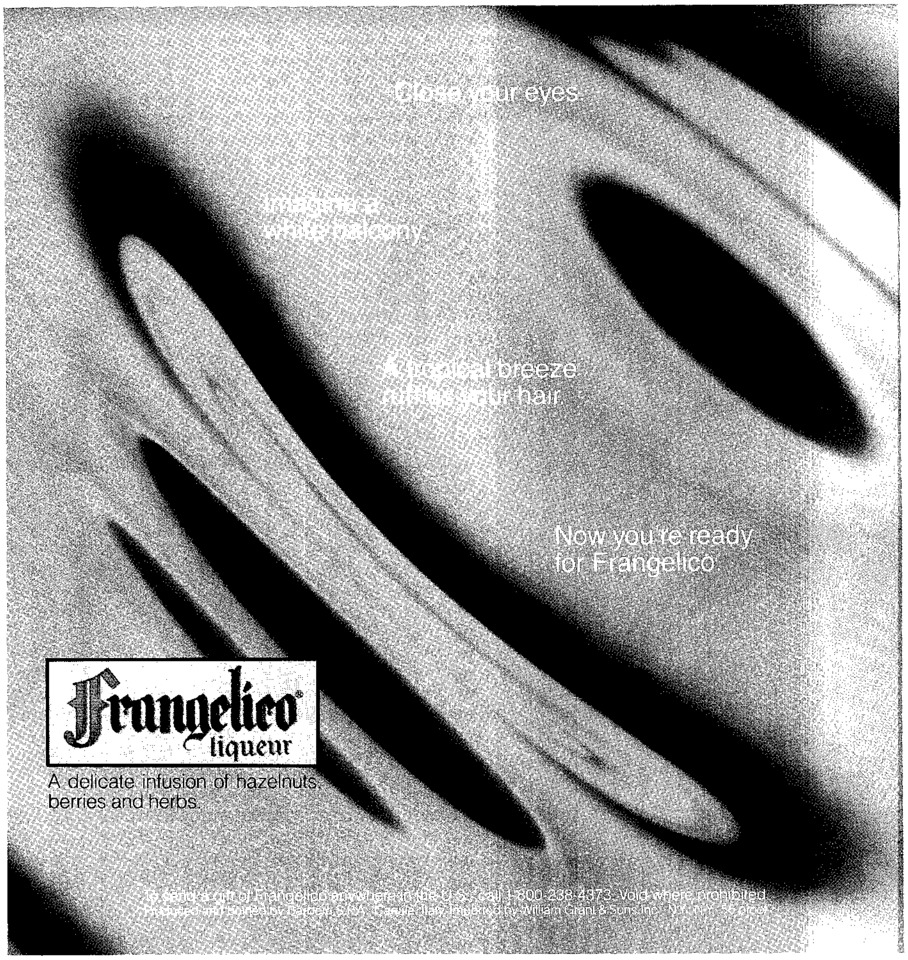
candidates for chilling, a number will benefit from being cooled. Just as the taste of Beaujolais is enlivened by its acidity, so a little tannin gives certain wines an appealing, brisk taste that can't be found in whites. Such Loire reds as Chinon and Bourgueil, made from Cabernet Franc, have this characteristic, which makes them especially versatile with food. A few of the lighter California Cabernet Sauvignons, too, can be put in the refrigerator for an hour. These include such 1985s as the Beau Tour bottling of Beaulieu Vineyard and the Lake County bottling of Fetzer (both $7.29) and Robert Mondavi Red ($5.75), made primarily from Cabernet.

The light Cabernets and Merlots of Northern Italy are other good choices for summer, although not easy to find in the 1985 or 1986 vintage. More readily available are such 1986 Chiantis as Ruffino and the Santa Cristina bottling of Antinori (about $6 each), which combine youthful fruit with a refreshingly tart taste. Most labels of Valpolicella and the lighter Bardolino can also be chilled, but for a different reason—they are rather dull, lifeless wines and are more refreshing and enjoyable when served cool.

The Shiraz grape of Australia is the Syrah of the northern Rhône, used for such sturdy, long-lived reds as Hermitage and Côte Rôtie, and therefore an unlikely choice for chilling. But a number of Australian wineries produce a lighter, fruitier version of this varietal wine that can be enjoyed cool; attractive examples of Shiraz at about $7 are the 1985 of Brown Brothers, the 1984 Hill-Smith Estate, and the 1984 Wyndham Estate.

Most connoisseurs of port would consider summer the off-season for this rich, tannic, intensely flavored fortified wine. But when the British port shippers gather at the Oporto Lawn Tennis and Cricket Club, a chilled glass of tawny is the preferred summertime drink. Tawny port is not, strictly speaking, a red wine; age has transformed it into a pale-brown or amber wine with all of its youthful rough edges smoothed out. This polished, subdued wine is sweet, of course, and drinking it at room temperature makes no more sense than drinking warm Sauternes. What's more, cold diminishes sweetness and makes a glass of chilled tawny all the more appealing on a warm day, especially with the desserts that round out these menus. A few examples of tawnies from the many available are Croft Distinction ($11), Harveys Directors' Bin ($20), and the ten-year-old bottlings of Niepoort ($14) and Taylor Fladgate ($18).

A ten-year-old tawny port is a long way in style from a 1987 Beaujolais *cru*, but the distance only serves to demonstrate the range of red wines that can be enjoyed cool during the summer. ■



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MY SHADOW

WHY COULDN'T I GET THE WOMAN IN THE PARK OUT OF MY MIND? • BY MARY STUART

THE FIRST TIME I SAW HER, MY dog, Mo, had just pulled me across Fifth Avenue and into Central Park at 67th Street. She was standing on the big flat rocks, under the trees. A wide red hat and dark glasses hid her face. She wore dirty white trousers, a skirt, two or three blouses, and a sleeveless tunic that had once been a fitted black coat. With the sun of a late-September afternoon behind her, she seemed not quite real. Like some kind of benevolent witch, she had even built herself a wonderful house out of umbrellas. There must have been fifteen of them, all different colors, tied carefully to each other. She moved with hesitant steps, like an old woman, but then I saw her stoop and peer into her little doorway and there was something in her manner, a gesture that was so young and tender, I began to imagine she might have a child inside.

For the next two weeks, I saw her every day at noon and in the evening. At least I knew she wasn't spending the nights alone in Central Park. In the morning she was always building again.

My husband and I were away in Europe until the middle of October, but when we got back she was still there and it was beginning to get cold. I decided something had to be done. Through a friend, I found a shelter that would take her. I put a thermos of hot soup and some cheese and crackers in a little shopping bag from Tiffany's, because even in her rags she was somehow oddly elegant. I typed the address of the shelter and clipped it to the bag with a $10 bill, screwed up my courage, and marched into her camp. She was standing by the bushes that screened her little area from the walk. She turned to me and after a moment said, "I don't need charity."

"No," I said, "but you do need a friend."

"Who are you?" Her voice was high and musical, and the accent was definitely French.

"My name is Mary and I'm an actress."

ANOTHER WORLD: *Mary Stuart at home.*

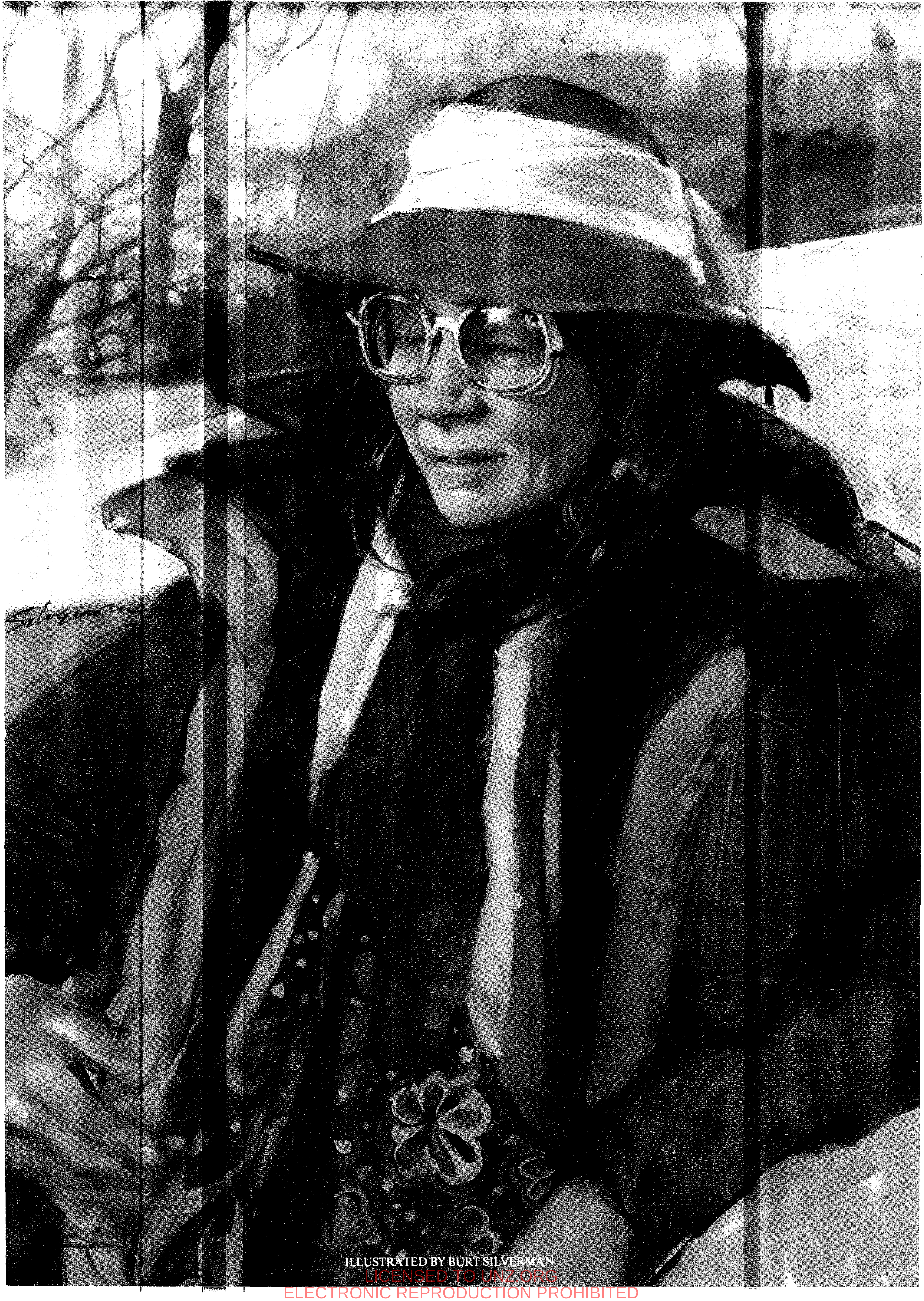
"If you are an actress, why aren't you wearing a hat?"

"Because I don't know how to wear one the way you do."

She smiled and took a step toward me. "Oh," she said, "you must tilt it to the side; always tilt it to the side."

That was the beginning. She told me her name (I'll call her Lilli) and asked me to write mine on a piece of paper. She did go to the shelter that night, but the next day she was back in the park. The umbrellas were all in place and she was sitting on a rock in her doorway, writing on the back of a stack of blue fliers from Gristede's that she had fastened to a clipboard. She still wore the red hat and dark glasses held in place with rubber bands. More rubber

Photograph by James Hamilton.

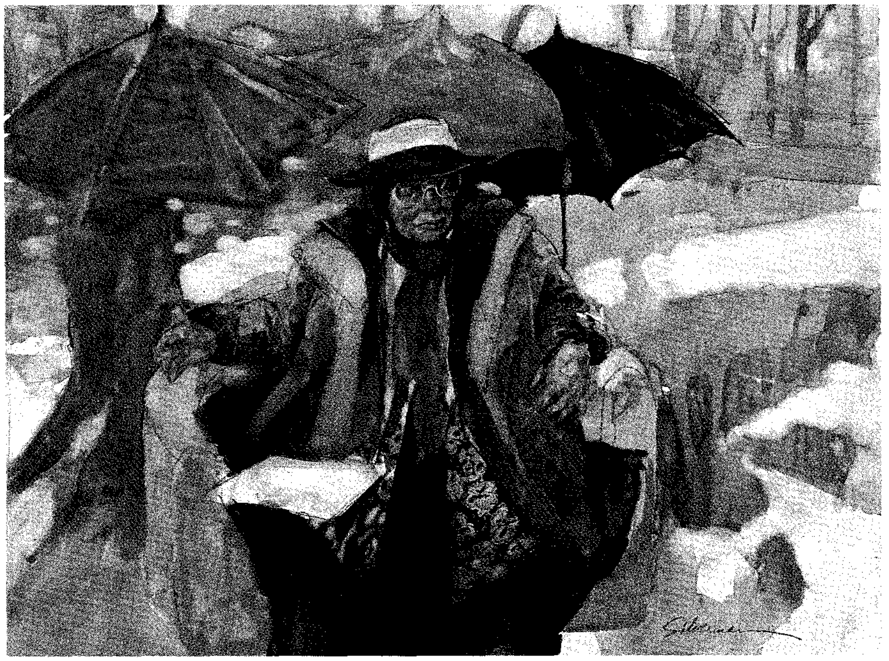


ILLUSTRATED BY BURT SILVERMAN

OBSTINATE: *"Go to the day program," I suggested. "It's warm and clean." "It is in a church and I am not Christian," she said. "I am David born." She preferred her rock. She called it Camp David.*

bands secured a pair of pink clogs with two-inch wooden soles and high, high heels. As she wrote, the lines slanted up across the page, and she spoke a strange, tangled jargon.

"I am born of David . . . no woman born, and the superpower he tries to bring my destruction. But David is the czar. It is all fake . . . slave world . . . all slave . . . and the superpower . . . the Robot will exterminate the monster. But I am the pure bone . . . the blood of David. . . ."



"What are you writing, Lilli?"

"It is a secret, the greatest secret of the world. The secret of the second David, not the fake David. I will take it to the United Nations. In Hiroshima, when millions of people died, the Caesar born did not kill, but left a special dust in the air."

Occasionally, she would glance at me sideways from under the hat, her eyes squinting, and I had the feeling it was my problem if I did not understand. Perhaps I was not listening carefully enough or I simply didn't have the key.

She had eaten the soup but she had lost the thermos. Someone, she told me, had stolen the $10 bill.

I assured her that she was not to worry. I would bring more soup and more money. Not that I had any intention of assuming responsibility for her daily bread, mind you. I took it for granted that once she was settled into the routine of the shelter, her life would change. Looking back, it's hard to believe I could have been so wrong. The fact is, nothing changed at all, except that she did sleep at the shelter, usually. Of course, everybody had to be out by seven in the morning and it didn't open until ten at night, so there was a good deal of time to fill in between.

"Go to the day program, Lilli," I suggested daily. "It's warm and clean and they serve meals."

"It is in a church and I am not Christian. I am David born." The message was clear. She preferred her rock. She called it Camp David, and when she said the words, she always smiled.

I didn't make a routine of hot supper until I saw her poking through the trash outside Gristede's one night while I walked my dog. It was dark, but her silhouette was unmistakable bent over the stinking bags and crates. The next day, I told her she mustn't eat that rotten food. "It will make you sick," I said.

But she just laughed at me. She threw her arms wide and her head back. "Abundance," she crowed. "Like a big table spread with fruits and eggs and cheese."

Then, with a sly little grin, she added, "So maybe sometimes I have to fit the eggs back together." She was pleased with her joke and went right on eating them raw.

From that day on, I made sure she had one good meal every day. Even if I had dinner guests, I would run out first with her plate.

"I hope we're eating that well," my friend Bobby called cheerfully as I rang for the elevator. "Why don't you just buy her a condo and forget about it. And remember—no good deed goes unpunished!"

THOSE WORDS RANG IN MY ears for weeks, weeks filled with days that were getting shorter and colder. Every time I saw her, I managed to mention the day program. It was run by the social workers she knew from the shelter, and several of the other women went. They met in an Episcopal church on 74th near Park, and she could stay inside all day. She could have lunch, there were bathrooms, there was no reason. . . .

"No, lady. You are kind but you do not have to worry. I am fine, I will survive. I cannot go into a church. I am not Christian, and they have doors in that place. They have doors that are closed and locked."

So that was it! All right, we would take it one day at a time. We were, however, into December. It was too cold for her, and, quite frankly, my daily trips to the park were becoming a real chore.

The first time the weather report predicted snow, I was working (as Joanne on *Search for Tomorrow,* a role I played for 35 years). All day at the studio I thought about Lilli. She would be warm enough in two of our old down jackets and a coat I bought for her, but she was still wearing those stupid pink toeless clogs.

I took her supper early, but already the snow stung my face and the rocks were slippery.

"Halloo, lady." The voice came from a huddle beneath the red hat.

"What size shoe do you wear?"

"Oh, I do not know. I have European feet."

"So make a guess, okay, Lilli? The stores are going to close, and you need some boots."

"Oh!" Her face lit up. "They have some beautiful ones on Madison Avenue, with high, high heels."

"You need warm boots, and I can't spend that kind of money, anyway."

"A six or seven, but I can only wear high heels. I am the highest born, I am blood of Caesar."

"Your feet are going to freeze. I'll be back."

I had to go all the way to Second Avenue. By the time I got back, it was pitch-

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:38 The Statue of Liberty. From all sides,
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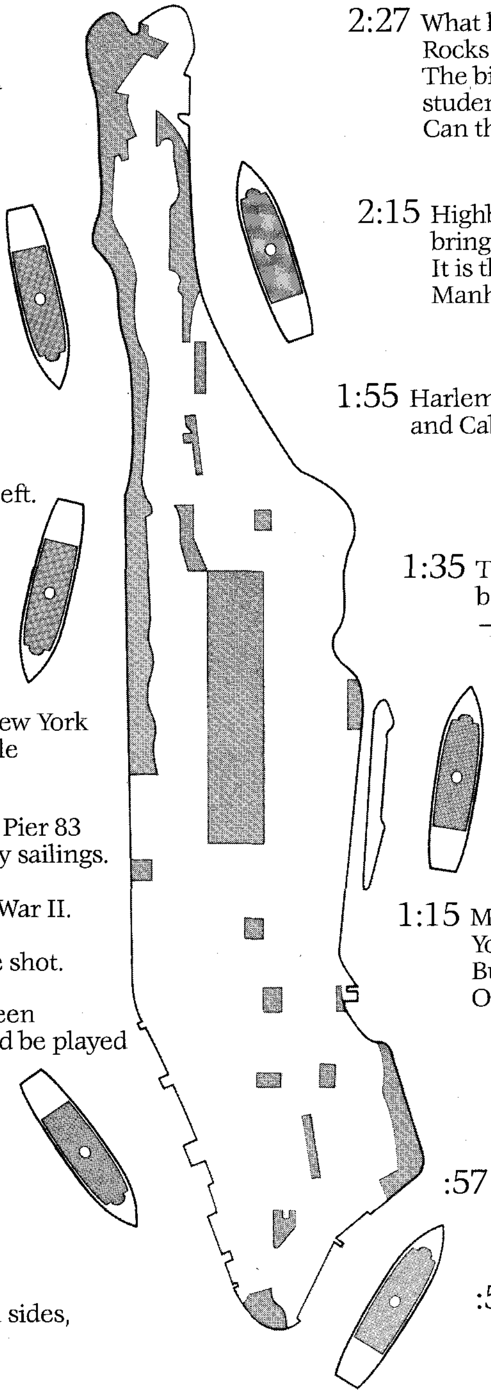

2:27 What happened to all the skyscrapers?
Rocks and trees. A college campus.
The big letter "C" it took Columbia
students 10 years to paint.
Can this still be the same island?

2:15 Highbridge originally was an aqueduct
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1:55 Harlem. Memories of The Count, The Duke
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1:35 Time for a break. Hot dogs,
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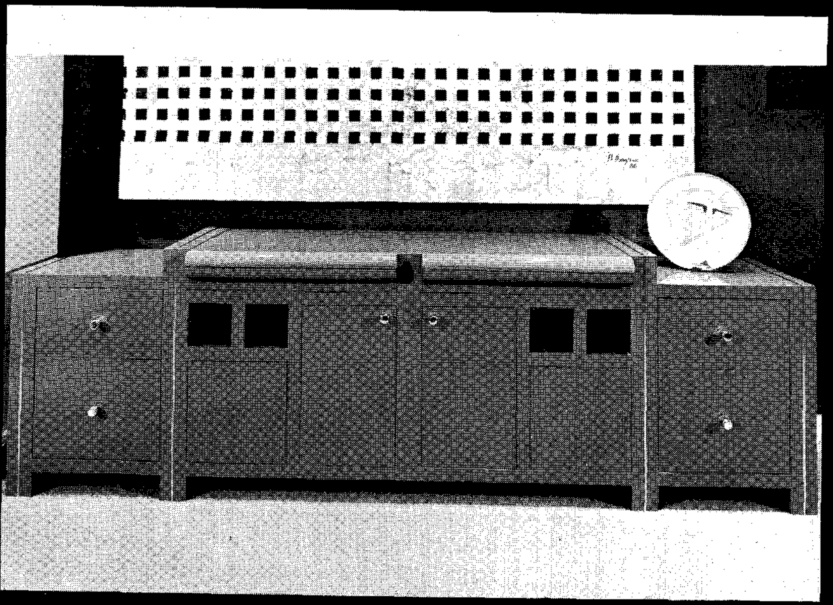

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dark, and she was on the corner, dragging her bags, crying, the jackets flapping around her.

"The Robot sent the wind to destroy me," she moaned. "I am no criminal. I am non-red. I am Caesar blood."

A gust of bitter wind whipped around the corner and that damned red hat went sailing down Fifth Avenue. I chased it for half a block, and that may have been the first time I wished with all my heart that I had never laid eyes on her—or that I had minded my own business when I did.

Obviously, things had to change.

She seemed to agree, but her solution was different. It was a chair—a huge white chair she found on Madison Avenue. It was too heavy for her to move by herself. I flatly refused, so she got Sam to help. Sam lived at a men's shelter in an armory and spent his days collecting cans. Somehow, they dragged that thing all the way to the park and shoved it under her tree. As a finishing touch, Sam tied one of her umbrellas to a branch over her head. By the time I got there, she was already enthroned. I knew the fabric would get soaked the first time it rained, so I took her a bunch of plastic garbage bags, which she smoothed over the upholstery and anchored with stones.

She spent Christmas day in her chair, like some strange Madonna, surrounded by her bags and the tinsel she had hung along the path.

I didn't bring her home on Christmas. I never once brought her home. I never told her where I lived and she never asked. I assumed she was a paranoid schizophrenic, and she often smelled to high heaven. I couldn't deal with having her in my house, and I couldn't ask my husband to deal with it. But she was a human being. She depended on me—I had allowed that—and she was alone in the bitter cold. There was never an hour when she was not somewhere in my mind, and Christmas was the worst day of all.

By Christmas I had pieced together a few facts about Lilli's life. She told me she was born on June 14, 1943, in Paris, and the social workers at the shelter were able to write for her birth certificate. Her mother was listed as unmarried, but there was one man Lilli mentioned over and over again. He was a handsome American Army officer who had come often in his car to visit when she was young. Perhaps it was a coincidence, but something in the way she spoke of the officer made him sound much like the Caesar of her ramblings.

She spent her childhood in Orléans, in the Loire valley, and there must have been other family. She talked of cousins who did not like her and of a little dog. She spoke of a doll her mother made clothes for, and of how, at least twice, she

SAVINGS: *Her safe-deposit boxes were full of televisions, antique telephones, toy soldiers, clothes she had made for her new society.*

was sent away and put up for adoption. She was always sent back and must have come to this country in her teens. She said she was put on the street when she was seventeen because she would not be "nice to men." That was the year Dr. Olandis (not his real name) took her in. She lived with him on Central Park South for 25 years. He was much older, and she made it clear they were just companions. When Lilli broke her tooth one time, I learned more about Dr. Olandis from the dentist's nurse. Perhaps it is just another coincidence, but he was an interpreter for the American Army generals in Paris during World War II.

EARLY IN JANUARY, LILLI TOLD me, quite matter-of-factly, that she had to pay money to the bank for her safe-deposit box. I wasn't surprised that she had one. She had talked often of little gifts Dr. Olandis had given her, and since he died she'd had no place to keep her things. I was not, however, prepared for the call I got from the bank the next morning.

"Lilli told us you would be glad to take care of the rent that is overdue on her safe-deposit boxes."

"She has more than one?"

"She has two. They are each $1,200 for the year."

"You're kidding."

As I had suspected, Dr. Olandis had left her some money. He just had no idea she was totally incapable of handling it. Perhaps he had no choice. Of course, it was still possible there was money in the boxes; we would see. One thing was certain—they both had to be cleared out immediately.

Naturally, she had lost the keys to both boxes, so an officer of the bank had to be present. We also had to have a locksmith, who demanded a check for $100 in advance. I did have the foresight to call a friend with a station wagon to stand by. Of course, I had no idea that what I really needed was a U-Haul. Each of the "boxes" was two feet wide, four feet high, and six feet deep. When the doors opened, their contents exploded into the aisle. There were television sets, tape recorders, cameras, antique telephones. There were plastic bags filled with paper—check stubs, rent receipts, letters; more bags filled with toy soldiers, dolls, and Mont Blanc pens, and a blue trunk full of clothes. She had made the clothes herself for her new society. My word, we would all have been splendid dressed up in her fantasy, aglow with sequins and lace, colored beads and glitter. Then there were the paintings—dozens of canvases, simple childlike designs, and two awful portraits of Lilli as Cleopatra and Joan of Arc—and more clothes and more papers piled up in the aisles and spilling into the corridor. Of course, to Lilli, these were her treasures. They were her soul, all that was left of her identity. She moved lovingly from pile to pile, poking through sacks of old sales slips and letters.

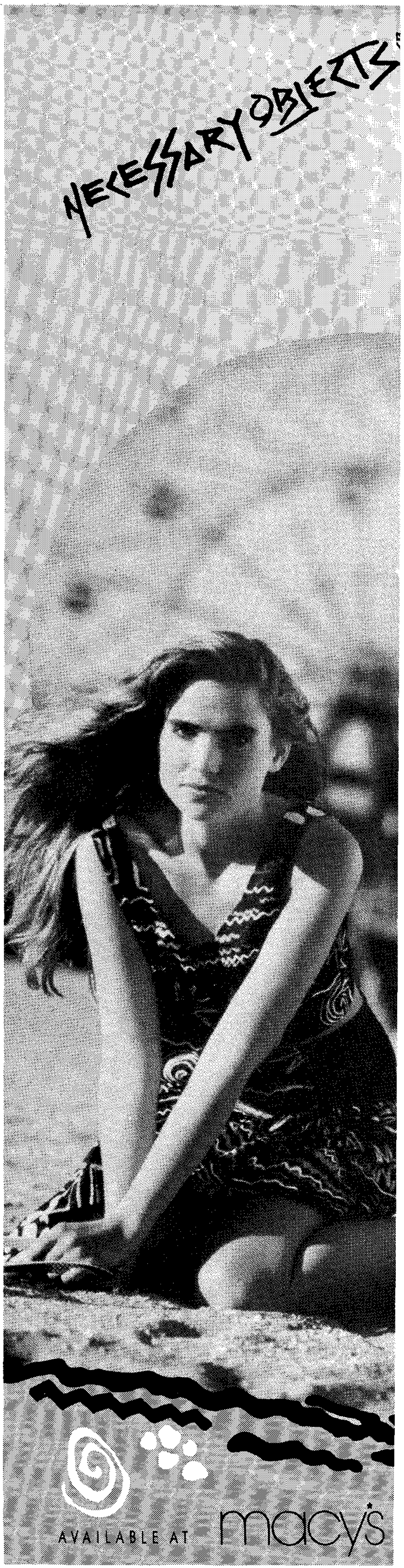
She whispered that I should keep my eye on the television sets—they were to be our secret. That was fine. I was just wondering how in the hell I was going to get all that stuff out of there. Of course, I called my friend with the station wagon. Then I gave the bank custodian $20 and he went to get a dolly, the biggest one they had. It was roughly ten feet long, eight feet high, and five feet wide.

I also asked him about the possibility of a more discreet exit, but he said, "Vaults don't have back doors." So we trundled our load down the center aisle of that bank at high noon, and let me tell you, dancing bears could not have attracted more attention.

I kept some of the things at my apartment—papers, pens, tape recorders, the precious televisions, and the telephones. I spent all afternoon stashing the rest of it in my friend's garage. By evening, I was exhausted and cross. I made it clear when I took Lilli her supper that I had to get on with my own life and that whether she liked it or not, she was going into the day program.

Sometime during the night, it started to snow. I've always loved the way the sky looks from my window on a snowy night, as though white gauze has been drawn across it. My bed was warm and the light in the room was soft. I thought about Lilli's chair, piled with snow in the empty park, and I thought about Lilli. "Tomorrow my little shadow will be warm," I said to myself.

I DID PROMISE I WOULD WALK LILLI over to the church the first morning and I was very specific about the time, so I thoroughly expected her to be ready to go. Wrong. She had every single, solitary umbrella up. Actually, ever since, I've wished I'd had a camera that morning. It was really quite beautiful, her cluster of colored circles



INSIDE: *When she reappeared, she was still wearing the hat and the dark glasses, but all the coats were gone, even the black tunic. Underneath was a tiny woman. "You look very pretty, Lilli," I said.*

against the snow with tinsel still hanging from the trees.

"Halloo, lady. You are early."

"It's snowing and we'd better get to the church."

"You are so kind, lady." She smiled absently and didn't move a muscle.

"Come on, let's move out, Lilli. Time to break camp." She pushed the umbrellas aside a little and began to poke through the litter of her nest.

"Come on, Lilli, I'm getting wet."

"Then you need an umbrella." She thought that was funny, and her laugh was a cheerful trill as she began to unwind a red rubber band that held the beige and green umbrellas together.

"And you need a maid." I started folding umbrellas and jamming them into the bushes. "Come on, kiddo, keep moving. Where are your boots?"

"Oh, no. I could not wear such shoes on the street." With that she tottered across the snow on the pink platforms. I was numb by the time we left.

The church was nine blocks away, and we walked up Fifth on the park side, which was windier, but I didn't want anyone to see me carrying all those damned bags. I felt conspicuous and idiotic. Lilli, however, seemed blissfully unaware as she clopped along.

"I sound like a horse," she said, and laughed her breezy little laugh.

We stood outside the church, and I rang the doorbell. I knew she was frightened, but she held her head high. The door was opened by a startlingly beautiful young woman. She wore a soft gray angora sweater and gray flannel slacks. Short dark hair curled around her face and made her skin seem even whiter.

"Hello, Lilli, I was hoping it would be you." She swung the door back and smiled at me. "You must be Mary. I'm Lisa; we've spoken on the phone. I told Lilli I'd be glad to walk with her, but she said you would come for her and she didn't want to disappoint you."

I thought to myself that Lilli was pretty sneaky, but that was okay—this once!

The room was large, with benches and couches along the walls piled with blankets and coats. I didn't realize at first that there were people under the coats. In the middle, there were three or four long tables with chairs, and to one side there was a card table with a coffee urn, a bag of dried fruit, and a few cookies. Lisa offered us both some coffee and showed us where to hang our coats. Lilli wouldn't take hers off and asked if there was a ladies' room. Lisa pointed to the hallway at the end of the room and Lilli clomped across the wooden floor.

Lisa brought some coffee and we sat at one of the tables by ourselves.

"I'm glad to finally meet you. Lilli talks about you a lot."

"We've spent a good deal of time together."

"Why have you taken such an interest? Is she someone you knew before?"

"Oh, no, I just saw her in the park and it started to get cold, so. . . ."

"You couldn't just leave her there?"

"Well, I called the shelter. I talked to Julie."

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"I know. She'll be here later. She gets a couple of hours off when the ladies have kept her up."

"At the shelter? You mean she sleeps there?" I must have sounded shocked, but Lisa just smiled.

"One of us has to, and it's not so bad, really. We have a little room that's almost separate from the big one."

"I couldn't handle that."

"You're doing enough; this is our job. You're just a volunteer."

"A what?"

"And you've already accomplished a lot. You've made contact. We couldn't have done that." She took a sip of coffee and then she said, "You know, you're very important to her."

I nodded, but I didn't like the direction the conversation had taken.

"To be honest, Lisa, I don't want to be . . . I mean, I don't want to be responsible. . . ."

"You've been so good to her."

"I know, and I like her, but I really don't have the time and she can be awfully demanding."

"She has to be. She's afraid if you get away from her, even a little way, you'll never come back."

"I see." After a very long moment, I said, "I won't let her down."

Obviously, I wasn't going to or I would never have gone this far, but somehow, saying it out loud to a social worker—even one who didn't look like a social worker—made it sound too much like a commitment I was not at all ready to make. I really didn't want to be responsible. I sure didn't want to be a volunteer. But I probably couldn't just walk away and leave Lilli either. I knew that too.

When she finally reappeared, I could hardly believe my eyes. She came teetering across the room, still wearing the hat and the dark glasses, but all the coats were gone, even the black tunic. Underneath was a tiny woman, no more than a size four or six.

"You look very pretty, Lilli."

"I look old now, my beauty is gone, but I used to be beautiful. Dr. Olandis would say, 'Come on, Captain, we'll go for a walk and let the world see how beautiful you are.' "

No, I thought to myself, she was never beautiful, but he saw her as Jeanne d'Arc and Cleopatra. Good for him!

DURING THE COLD MONTHS, Lilli went to the day program most of the time. I would stop in three or four times a week for an hour or two. However, if she knew I had a day off, she would call in the morning to say she was waiting for me in the park.

Lisa was right—Lilli couldn't let me

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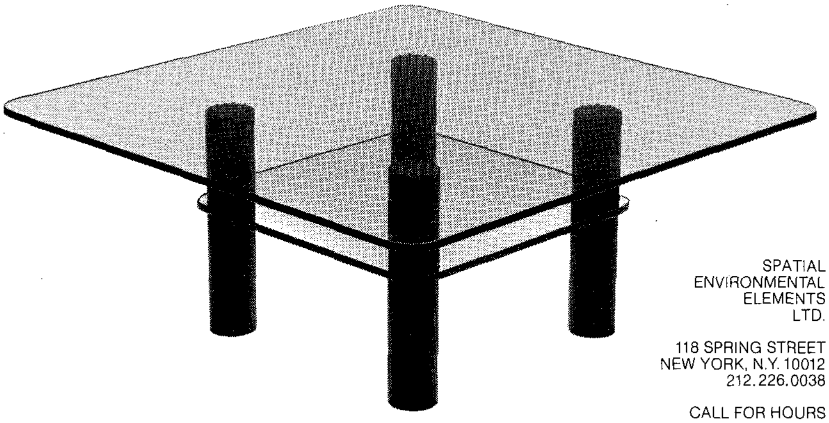

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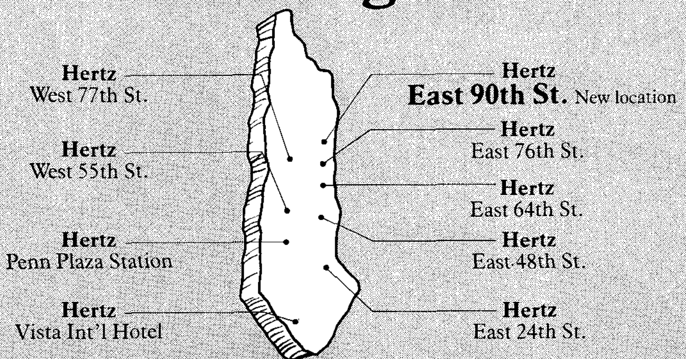

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get very far away. But then, if I was annoyed, she would sense it and try to "make up." She would spread a paper napkin on the table and arrange a few dried figs and two plastic cups of coffee and we would have a party, a little-girl party. I got to know the other women in the program, the regulars, but I had to be careful not to spend too much time with them. I was Lilli's friend. That friendship was very real, and she never seemed to feel it was unfair that I had everything a woman could ask for while she lived a totally degrading, helpless life, all too often alone, in a dark, terrifying world of her own.

One day, Julie called me to come to the church. Lilli was having a very bad day and wouldn't come into the room. When I got there, she was sitting on the floor behind the steps, still wearing her coats, with her head on her knees. She didn't look up, so I took her hand.

"Lilli?"

Her head came up from very far away, and after a moment she said, "I was thinking about the caviar."

"Julie said you don't feel well."

"Halloo, lady."

"What about the caviar?"

"This mother of mine, she could not be my mother. I have nothing from her. I am not her bone, I am not her blood. I am non-sin and she is."

"She is what, Lilli?"

"She told me she turned all colors when I was born. I was so strong and she was so weak. But I was thinking about the caviar. It is in the jar, it is not in the fish. Each egg so transparent, so pure. I am like that." Then, just a hint of a smile. "Maybe that is where I come from."

"From a jar? Maybe you do at that, little one."

Most days she sat at one of the tables, apart from the others, with her pads, writing. She never did get to the point where she could, or would, go to the church alone, but Lisa and Julie were incredibly kind and understanding. They would wait and walk with her from the shelter. If she needed a special invitation, they were there to offer it.

As soon as the weather started to change, so did Lilli. She found more and more reasons to leave the shelter or the day program. She had always had a problem with doors—they had to be open just a crack. The new bolt on the door of the church terrified her, and the chains on the outside doors of the shelter were too much. She started staying out all night, sleeping on a bench near the shelter. The Parks Department had removed her chair and fenced off her old rock while they reseeded the area, so she wouldn't go back. She would call me and tell me where she was so I could bring her some food, but not every day. I knew she was getting weaker.

Sometimes it took her a while to realize I was there. She would rouse herself and adjust the red hat. It was festooned for spring with a yellow gauze band and a bright buckle in the front. But outside the shelter she had no place to bathe or wash her clothes, and she was filthy. Lisa, Julie, and I were worried sick that she would get body lice. But mostly we worried because we knew she was drifting further and further away.

One Thursday, toward the middle of June, I took her a big bag of food. I hated giving her so much to lug around, but I was going to be away.

"My son is going to get married this weekend, Lilli, and I'm going to his wedding, so I won't be here." There was a moment; she pressed her lips together. She never looked straight at me, anyway, but this time she went further away.

"Oh, he's getting married. That is nice."

When I got back Tuesday evening, there was a message on the machine from the shelter. "We went out this morning to see Lilli. She said she hadn't eaten for two days. We thought you ought to know."

"Damn!"

I hauled out everything I could lay my hands on in the refrigerator—some chicken soup, a little fruit, and half a bottle of soda; that's all there was—and then I remembered. June 14 was her birthday!

She was sleeping on the rock. There were two or three empty soda bottles beside her bags, but she didn't carry so many now. She had left things at the shelter. She opened her eyes a little, not really focusing.

"I'm sorry I forgot your birthday. We'll make it up."

"Halloo, lady."

"Hi there, kiddo. Julie said you haven't eaten."

"I am too destroyed. Did you bring water?"

"Yes, right here."

"I told Dr. Olandis not to go to the hospital. I told him he would die."

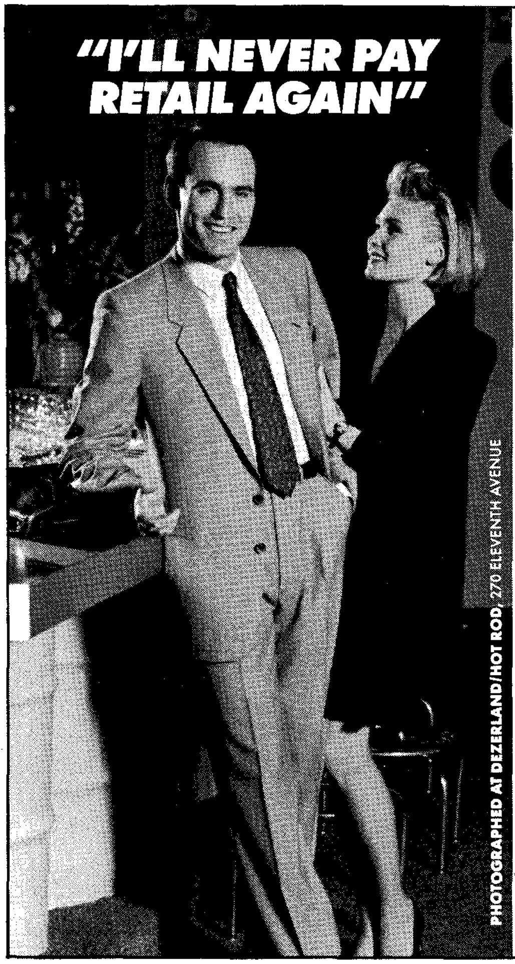
"Have some water. I brought a lemon too."

"I have a statue of Samson and that is the symbol of 'one.' That man is me. It looks alive, but it is dead. It looks alive like Pompeii. I wanted to die on the mountain, but I am the superpower. I have a small heart, but I could give blood to a whole regiment—that is what they say. I have two heads and rich bone. I am the destiny of the world."

"Where have you been sleeping?"

"It does not matter. I am too destroyed."

Then she began to rummage in her bag. She took out the clipboard, and under the blue fliers I could see the edges of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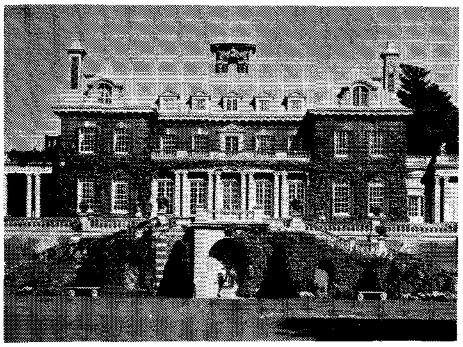

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a piece of cardboard, the kind the laundry puts into a man's shirt.

"This is for you before I die."

"You aren't going to die, Lilli, but we have to take care of you. You have to let us."

"I know everything. It is all in my mind, all the questions and all the answers. I am so rich born."

Her voice was weak, and tears were on her cheeks beneath the glasses. She took off the sheets of blue paper and studied the cardboard. It was unbelievably strange and beautiful. Every inch of the cardboard was covered with writing, but the writing itself—the spaces and the words—made pictures. There were paragraphs in tiny letters for shading. There were sentences with wide bold letters or graceful flowing curves, and the pictures were all her symbols—the glass of champagne, the canoe—which is two words, "can" and "no"—the pyramid, and the three mountains. There was the poison fish—"one taste and you are dead"—and the shoe. None of the pictures were drawn, but they were there, clearly visible. I wanted to read what she had written, but she said no, not until it was finished. I have no idea what she intended to add. There was no space that I could see on the sheet, but she was firm. I would have it when it was ready. This was her great gift—this was a compilation of all her secrets, all her wisdom, her plan for the world. I never saw it again.

DURING JULY AND AUGUST, I found Lilli less and less often. The shelter sent a doctor and a nurse to see her, but their questions only frightened her more, and she disappeared for a week.

My husband and I were going to be away for the month of September, and I did my best to explain, but I knew Lilli felt she was being abandoned. I talked to Lisa and Julie and they promised to see that she had food and water. We had hoped to get her into a hospital for a while, just until she could get her strength back. But the official report was always that since she was not dangerous to society or to herself, the hospital could not admit her.

When I got back in October, I went to the park, but there was no sign of Lilli. Julie said she had disappeared the day I left and no one had seen her since.

The days were shorter and the nights were cold. It was a year since I had first walked into her little camp and she had become a part of my life. The daily calls, the panicky trips to the park or the shelter or the church, had become part of the day's routine.

We got reports that she had been sighted. Someone said she was living under

FADING OUT: *During July and August, I found Lilli less and less often. The shelter sent a doctor and a nurse to see her, but their questions only frightened her more, and she disappeared for a week.*

the 59th Street Bridge, but my husband and I could never find her. Then Mayor Koch instituted a new policy. If the temperature dropped below 32 degrees, the police could pick up the homeless whether they liked it or not. Sure enough, in January I got a call from Metropolitan Hospital. They had brought in a woman named Lilli and she had given them a little scrap of paper with my name and number. I said to tell her I would be right there. But before I could get out the door, Lilli was on the phone. The voice was weak and hesitant, but it was definitely Lilli's.

"Halloo, lady."

"Kiddo, where the hell have you been?"

"Are you coming to see me?"

"Of course I'm coming."

"Could you bring me some grapes, black grapes and yogurt. I cannot eat this food. And wear your mink coat so they will see you are a real lady."

"Jesus, Lilli. Anything else?"

"Be sure it is the Whitney's Yogurt, not the cheap one, and I need a robe to wear. This one is horrible."

I was relieved. The voice was weak, but the spirit had survived.

Inside Metropolitan Hospital there are long halls and a heavy, locked door before you get to the psychiatric wing. I hadn't thought about that. I was also totally unprepared for the Lilli who shuffled toward me in paper scuffs and a long green hospital gown hanging on her thin little body. Her hair was limp, but it was clean. I noticed it was turning gray. The dark glasses were gone, and her face seemed oddly blank. She did not smile, but when she spoke I could see that two of her teeth were missing. She would be ashamed of that. I hugged her for the first time.

She went straight to the counter that separated the nurses' station from the patients' recreation room. She had to stand on tiptoe to see across it.

"Excuse me, nurse, excuse me, please. I want you to meet my friend. She is here now."

We sat at one of the tables, as far away from other people as we could get. I gave her the bag of grapes and yogurt and told her there was a needle and thread to shorten the robe.

She asked me about my husband and my dog; she wanted to know how my daughter and son were. If we had not been sitting where we were, you might have believed we were simply two acquaintances having a casual chat. She was a different person. The old Lilli, of the pure bone, the highest leader in the world, was now a frail little person with a child's body and an old face. There was no fire in her eyes, and the hands lay mute in her lap.

She said she wanted me to talk to her social worker and the doctor; I must tell them she should have kosher food and that she did not need the medication. Of course! That's what it was! That's why she was so different. She was on medication.

The next time I went to see her, she was wearing the robe I had brought, but

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it dragged along the floor behind her.

"They took away the needle," she apologized, "so I could not sew." She was polite, but she was even further away.

"I cannot breathe here. All the windows are locked. I will die if I stay. I think it would be better to be dead than to be in a cage with such people. They scream and fight."

"They want you to get well, Lilli."

"I cannot get well when they give me so many pills and take away my mind. I don't want to get well . . . I just want to die. I am captured now, and I want to die. I cannot live like an animal."

"Don't talk that way; I promise I'll talk to the doctor and the social worker."

"Thank you, lady, you are so kind."

"I'm your friend."

"You have clean hands."

LILLI WAS IN METROPOLITAN for two long, hot, airless months. Two months of never being alone. Then, to my surprise, the psychiatrist began to talk about a halfway house in Brooklyn and showed us pictures. It was a six-story brick building and the brochure said it had a nice family atmosphere. The only stipulation was that the patients take their medication. Now, I didn't believe for one minute that Lilli would take those pills if somebody didn't ram them down her throat. But when the halfway-house staff asked her, she looked them straight in the eye and lied through those silly broken teeth.

The day she was released from the hospital, I asked the lady at the halfway house to call and let me know when she had arrived safely. That evening, I was assured that everything was fine. The lady called me in the morning to say that Lilli had had a very good night and they were all very encouraged. She called me again at three to say that Lilli was gone.

For the next four or five weeks, we all played hide-and-seek. They were looking for her at Metropolitan Hospital. They were looking for her at the halfway house and, naturally, they called me regularly to ask if I knew where she was. Truthfully, the answer was no. I had heard from her, but all she would tell me was that she was in Brooklyn, near Shepherd's Bay. She had found a big packing box at the end of a pier, and that's where she was living. Quite cheerfully, she said she was planning to end her life in Shepherd's Bay. It was a very peaceful place, she said, and she remembered being there as a young girl with her mother and the handsome officer.

Then one Sunday morning, she said she was calling to say good-bye, and I had a funny feeling that she might be serious. I told her she had to talk to us first,

UNDERSTANDING: *She rambled occasionally and spoke of the Robot and the David blood, but it was with a different tone. The agitation was not there. It was more as though she and I shared a secret.*

and she thought that would be fine. She could end her life later. She gave me the address of a restaurant and we headed for Brooklyn. Of course, there is no such place as Shepherd's Bay, and I don't know why it took us so long to figure out she meant "Sheepshead."

We spent an hour looking for the restaurant she had described as being on the water's edge at the end of nowhere. I didn't recognize her standing outside. She had changed again, and this time she looked like an ordinary poor woman. A knitted cap was pulled over her tangled hair. But she was cheerful and coherent. We had just finished a late breakfast, but the wind was cold, so I suggested we go into the restaurant, and her eyes lit up.

The manager of the restaurant was not as pleased. A number of people came in while we were there, but they were seated a good distance away. By the time we left, we had the whole end of the place to ourselves.

Lilli did talk to us, although she was uncomfortable. She had never been with my husband and me before in a social situation. She talked about committing suicide, but she was not at all emotional. The water here was calm and peaceful, she said, and she remembered having picnics with her mother and her mother's friend. Most of the time, she talked about "the rabbi." I never understood clearly how she met the rabbi, whether she had gone to the synagogue or he had found her on the street. But, apparently, he had seen to it that she had food.

"Now," she said, "he's going to get me a job!"

"A job? What kind of a job, Lilli?"

"I told him I could be on a game show on television."

"And what did he say to that?"

"He said he thought I should be a companion, take care of someone who is not well."

I glanced at my husband. "Well, sure."

Why not? A year ago, she was wearing two hats and raving about robots. Here she was in ordinary clothes, making conversation and contemplating a future with a modicum of reality. Maybe being a companion was the solution. It was what she had been most of her life with Dr. Olandis.

When we left the restaurant, she walked with us to our car. We gave her money and asked if we could take her anyplace. She said no, she was going to take the elevated train to the synagogue and it was a very long way away. When she had turned the corner, we drove back down to the water. I wanted to see the bay and all the little fishing boats. It was quite lovely, really. She was right; it was quiet and peaceful. But, my God, it was gray and cold and lonely.

She came into the city once a couple of weeks later. She needed a raincoat and money. I met her by the fountain in front of the Plaza and we had a little picnic. She liked the raincoat. She said it would be good to have something nice to wear when she went to see about a job.

"Lilli, are you really going to do that?"

"Very soon. The rabbi has spoken to someone."

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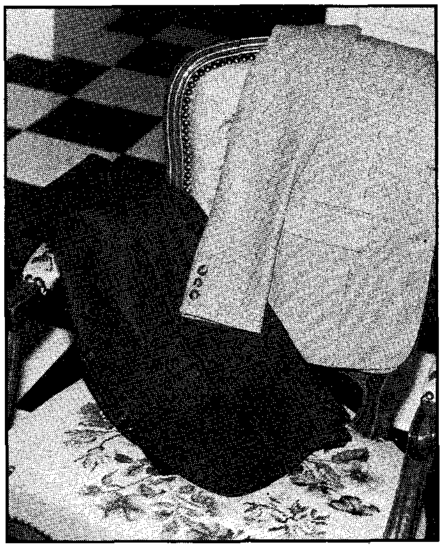

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"Will you let me know?"

"Oh, yes, because you must talk to them. They must know I have a friend."

A few days later, she called to say she wanted me to speak to someone.

"Tell him that I am the pure bone. Tell him I am non-sin. Tell him. . . ."

"Lilli, I'll tell him you are my friend."

A man with a fairly coarse voice and a Brooklyn accent told me his name was Jake. He said he couldn't get around and she would be a big help to him in the house. Then he said there was a little apartment downstairs that Lilli could live in, but he would appreciate some help with the rent.

For the next three months, I sent $100 to the address he gave me. I spoke on the phone with Lilli once or twice a week. She would call while Jake was doing his exercises or saying his prayers. She rambled occasionally and spoke of the Robot and the David blood, but it was with a different tone. The agitation was not there. It was more as though she and I shared a secret. We could speak of these things because we both understood. She could tell me about old friends the others did not know.

Jake gave her some old clothes his late wife had worn, and he took her to meet his children and his grandchildren. She never said how old he was, but obviously he was over 60. I imagined it was much like her life with Dr. Olandis. She even said Jake told her she was beautiful.

IN SEPTEMBER, MY HUSBAND AND I went to Italy. It was the third time I had gone away since I met Lilli. I explained how long we would be gone and I sent a check for the October rent, since we wouldn't be back until the middle of the month. She called just as we were leaving for the airport.

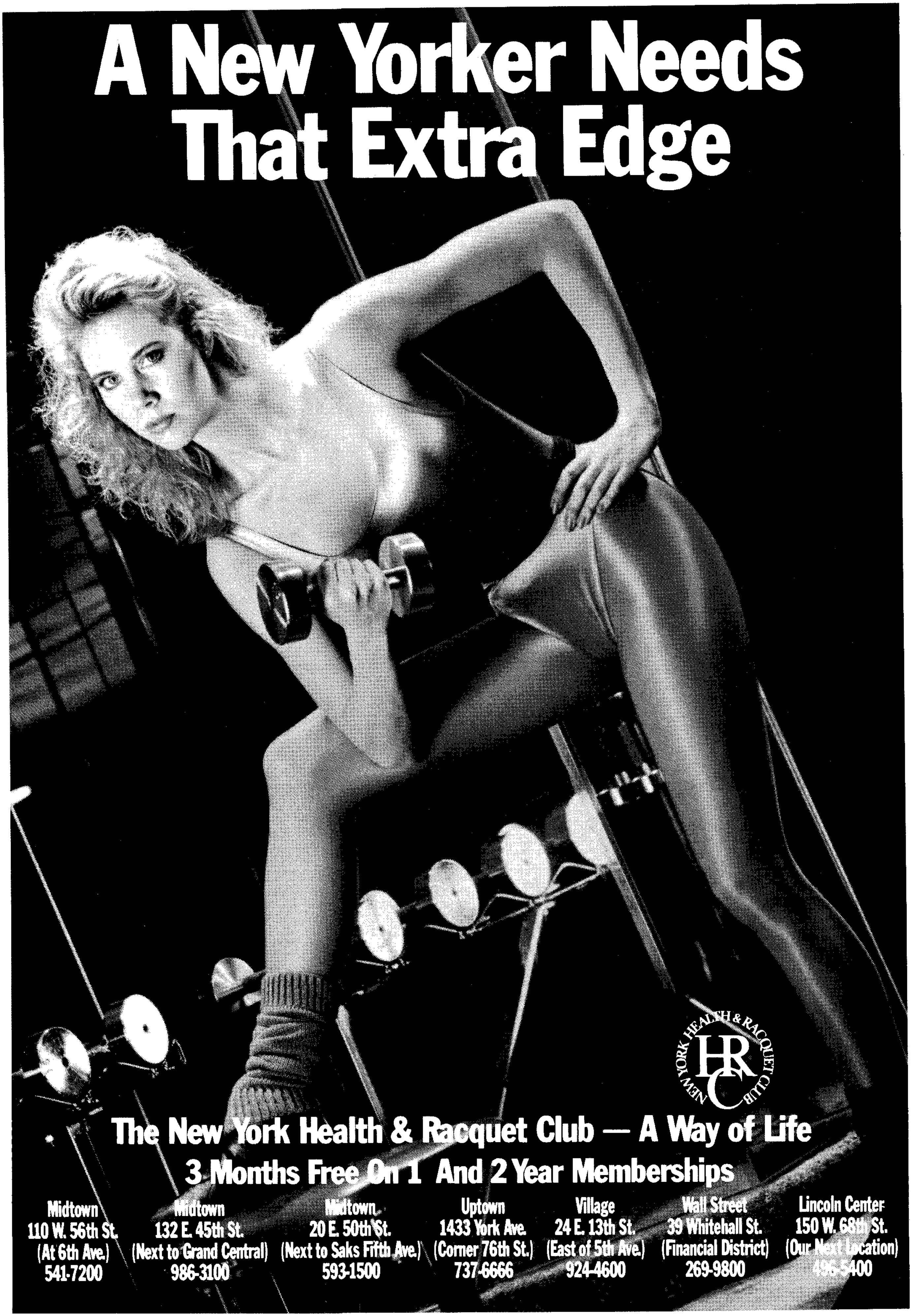
"I just want to say you should be very happy. You are very kind. Good-bye, lady."

When we got back, I was suddenly working around the clock and didn't have time to think about Lilli or anyone else. A couple of weeks went by before it occurred to me that she hadn't called. I looked up her number and started to dial, then I put the phone down. No, maybe this was the time. If she needed me, she knew how to reach me. I had wanted off the hook. Maybe I was.

It's been more than a year and we have heard nothing from Lilli or Jake. There have been no calls from the shelter or the hospital or the police. I think about Lilli. Nearly every day there is a moment when I pass a doorway where she used to wait, or her rock. But they are good moments.

She always said, "I have to see if I can survive."

Well, by golly, I believe she did. ■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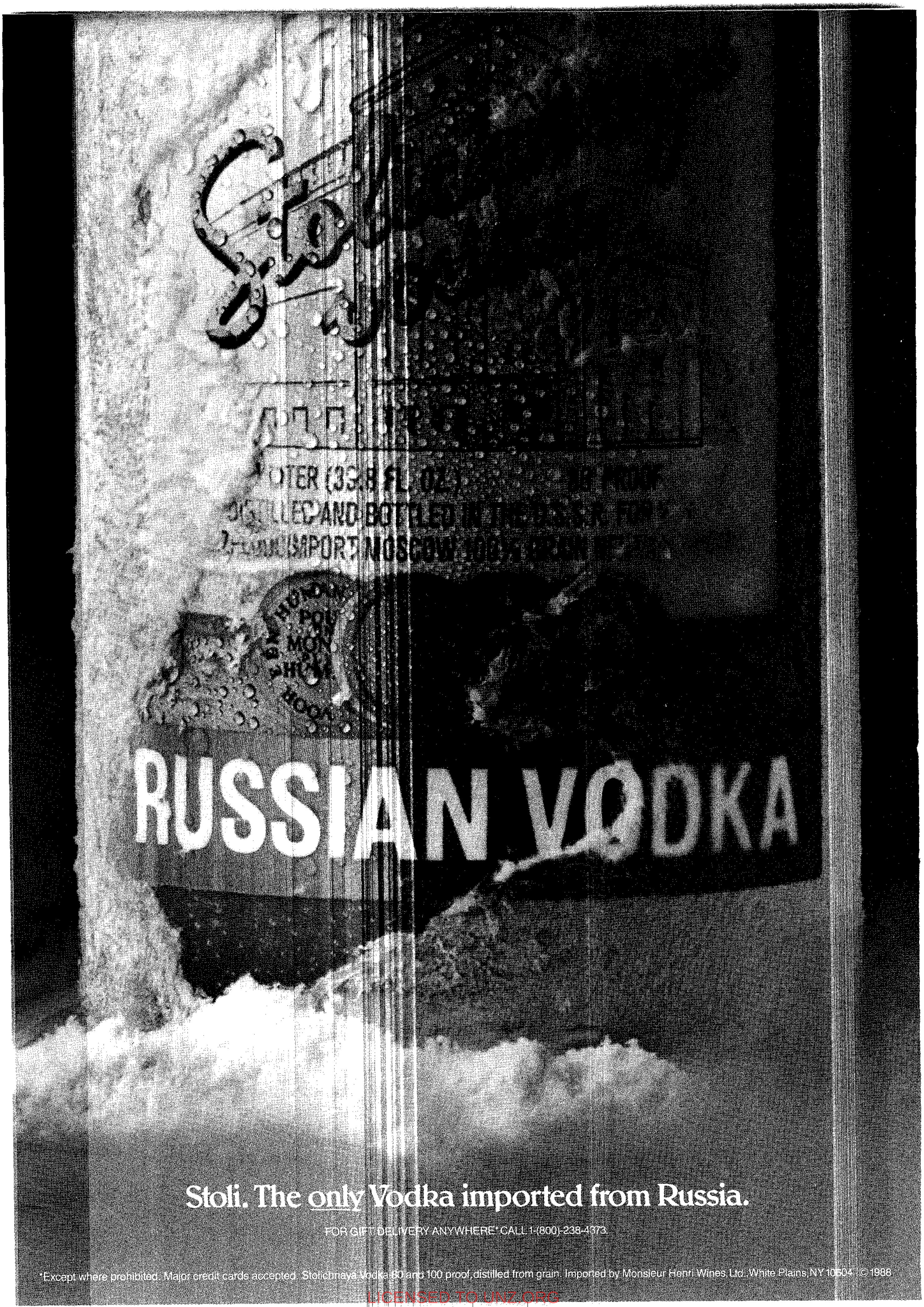
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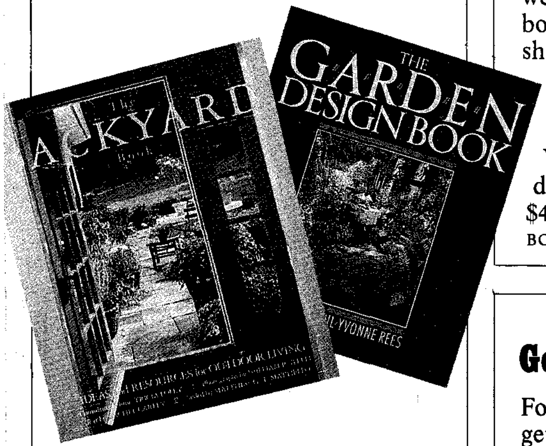
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Soil Subjects

Call me superficial, but I never weary of the annual crop of potting-shed porn—the gardening picture books. Text? Oh, sure, they're loaded with worthy advice, but I'm in it for the pics. So *The Garden Design Book* had me wide-eyed deep into the night. It shows the residential work of landscape professionals the world over, many of whom subscribe to an irresistibly informal renegade style ($34.95). And the unpretentious *Backyard Book* shows what some of our more tasteful neighbors have done at their own places—with as little in the way of time or help as the rest of us ($24.95). Eminently poachable stuff. **—Marilyn Bethany**



RIZZOLI/*31 West 57th Street (759-2424) and 454 West Broadway (674-1616)*
The Garden Design Book, *by Anthony Paul and Yvonne Rees/Salem House Publishers, and* The Backyard Book, *by Tricia Foley, et al./Viking*

Child and Wonderful

Les enfants in France's *jardin d'enfants* don't get grades—if they excel in class they go home with a *bon point*. Certainly the French children's store Bonpoint gets *la meilleure note* for the splendid fabrics, matchless workmanship, and enchanting styling of its youngsters' clothing. Begun in Paris on *la rue de l'Université* only fifteen years ago, Bonpoint now has four Parisian shops, as well as identically decorated outposts in Brussels, Milan, and Geneva, and—as of two weeks ago—on Madison Avenue. Total outfitters for boys and girls (from newborns to sixteen-year-olds), Bonpoint carries everything from underwear to shorts, school blazers to suits, party dresses to matching shoes—and it's all made in the company's own ateliers. Tiny mother-of-pearl buttons are hand-sewn, dresses are hand-smocked, and only superior cottons, wools, and linens are used. In Paris, *le haut monde* goes to Chanel, Givenchy, and Yves Saint Laurent to dress itself, and it goes to Bonpoint for couture children's things. Now New York's *nouvelle société* can, too (infant dresses $81 to $418, boys' blazers $110 to $180, girls' dresses $106 to $628).
BONPOINT/*1269 Madison Avenue, at 91st Street/722-7720*

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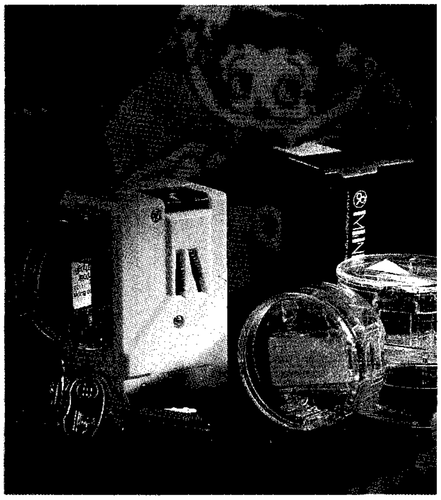
Forget VCRs! Movie addicts can now get their film fix any hour, anywhere: Battery-operated Mini-Flik viewers show 30 seconds (on a continuous loop) of the antics of twelve movie greats—including Charlie Chaplin, Shirley Temple, the Three Stooges, Betty Boop. And unlike VCRs, *these* tiny viewers don't just take up space; they do double duty as key rings ($10 for viewer, battery, and cassette; additional cassettes, $3).
THE LAST WOUND-UP/*889 Broadway, at 19th Street (529-4197), and 290 Columbus Avenue, near 74th Street (787-3388)*



Photographs: top, Andrew Garn; bottom, Monica Stevenson.

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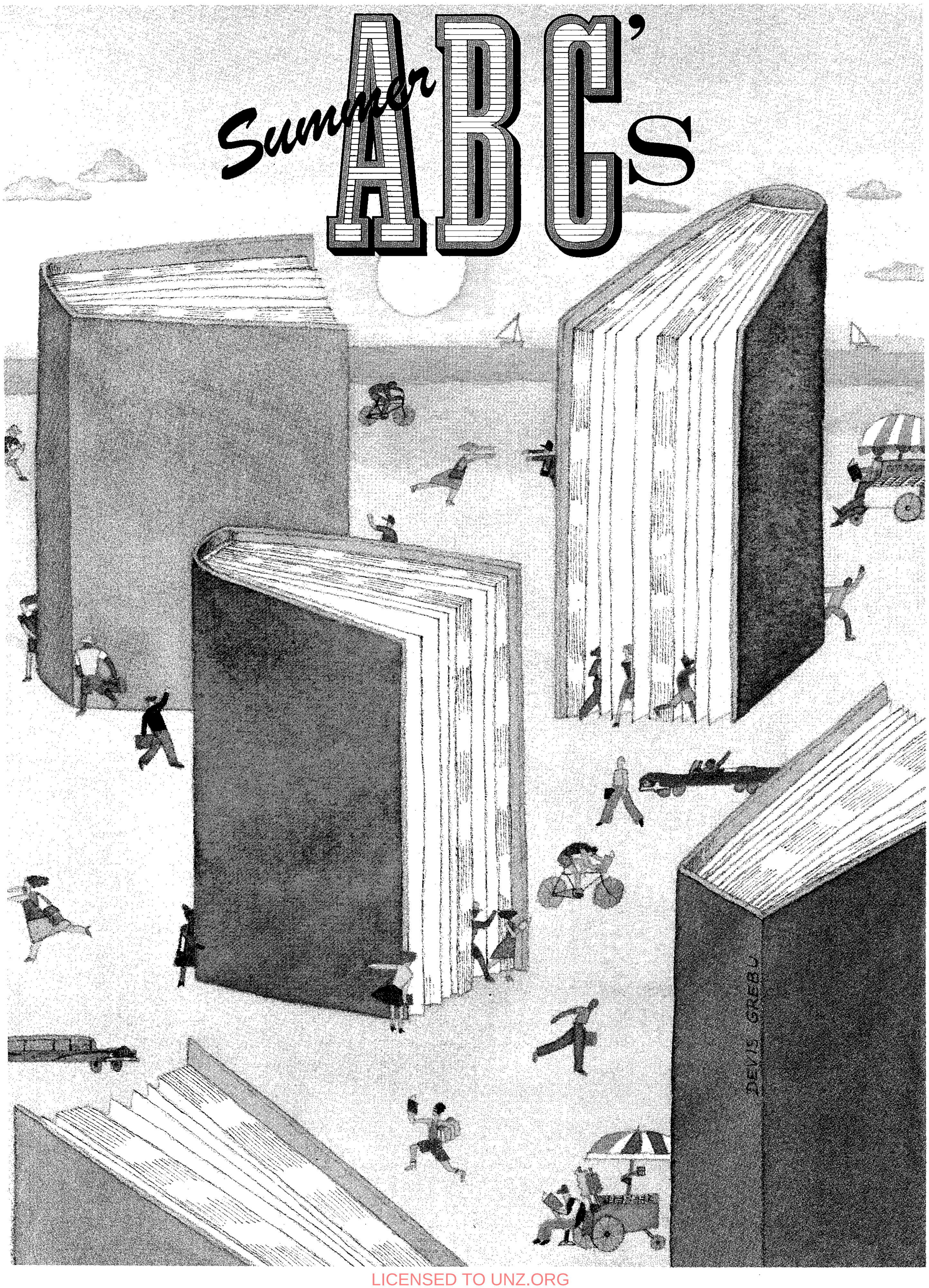
Summer ABC's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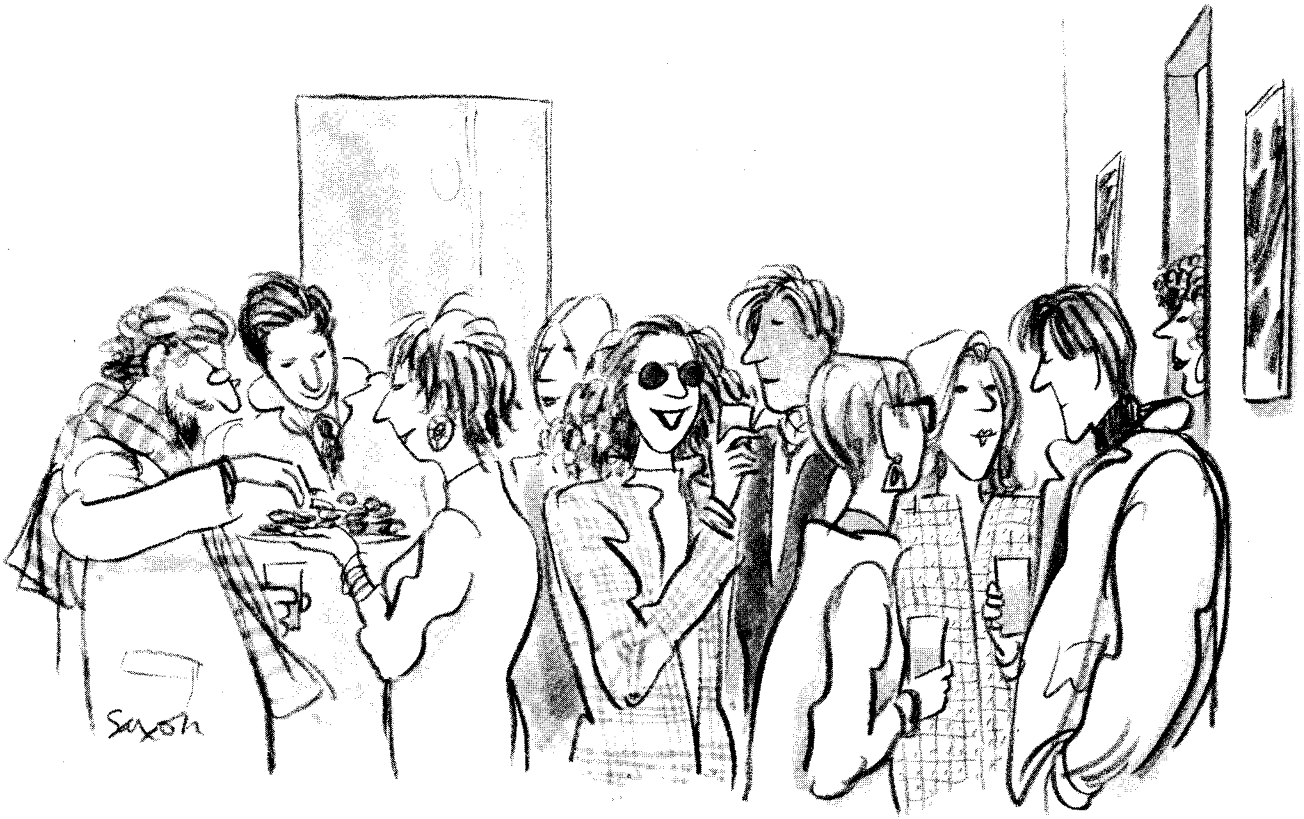

"Everybody had a great summer. Ellen wrote a play, Ritchie completed his dissertation, and you got a sunburn."

REALIZE YOUR AMBITIONS AT NYU THIS SUMMER. You can define your personal and professional plans or explore new areas of study. You can focus on an area of special interest and move rapidly toward a degree. You can attain skills and knowledge to advance your career, plan for a career change, or learn for the sake of learning.

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A GUIDE TO SCHOOLS AND COURSES IN THE CITY

Summer ABC's

By MAXINE LIPNER

Street smarts alone won't get you ahead in the city. This summer, while some New Yorkers are planning weekend getaways, beach outings, and the like, others are plotting a more ambitious course: going back to school.

Why study when you can be bronzing in the sun or browsing in Bridgehampton? There are programs offered in the summer that just aren't available any other time of year. And educational cruises around New York Harbor or twilight walking tours about town are especially appealing in warm weather.

Inside the classrooms, tentative chefs create their first hot hors d'oeuvre, and would-be real-estate brokers practice cold-calling. After class, people who have just met convene over iced cappuccino in outdoor cafés and talk about art, advertising, architecture.

If foreign travel is in your future, what better way to prepare than with a language class? Courses vary from one-day seminars for those who just want to pick up a few phrases to full-time programs for those who need to become fluent.

Summer classrooms are also filled with adults pursuing career change or advancement. Many business people use the time to pick up new managerial skills. Others come to terms with computers: With more and more companies relying on spreadsheets, word processing, and data bases, computer literacy can boost careers.

Many see summer as a good opportunity to pick up that certificate or degree needed for advancement or a fresh start. The semester is relatively short and the classes are usually intensive.

Those who seek graduate degrees can prepare for the GREs, GMATs, LSATs, and other exams scheduled for the fall. A comprehensive program in June, July, and August still leaves plenty of time for a quick September review.

For full-time students, summer courses can lighten the load for the fall. Undergraduates can get requirements out of the way or enjoy an elective without having to worry about other classes at the same time.

Summer scholars: more motivated? Maybe. Or just more aware that, in New York, class is always in session. The following is a partial listing of the many summer courses available throughout the city. Schedules and fees may be subject to change. If a particular school interests you, request a copy of its complete catalogue or call for further information.

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Susan Brooker/InkWell Inc.
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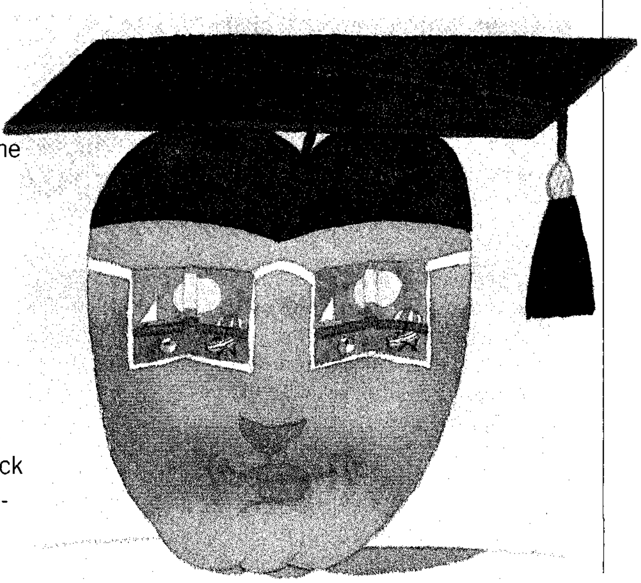
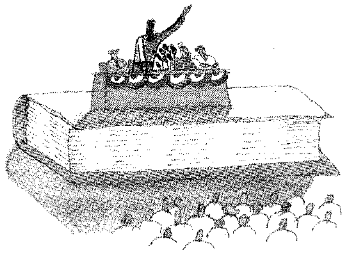
Devis Grebu





NEW YORK UNIVERSITY'S SCHOOL OF CONTINUING EDUCATION offers courses all summer long in art, music, theater, computers, finance, real estate, and more. The school holds free open houses and career nights for many programs. Some Continuing Education courses can be taken for credit; the following are all noncredit courses.

"The Metropolitan Experience: Myths and Realities" includes a series of lectures given by speakers such as Dr. Ruth Westheimer, who will discuss how to find and maintain fulfilling relationships in New York; Carol Levine, a lecturer, author, and medical researcher, who will discuss AIDS and its impact; and Danny Meyer, owner of the Union Square Cafe, who will explain how to assess a restaurant's wine list. Each session includes an informal social hour where discussions continue over wine, cheese, and dessert. **Dates and Times:** Tuesdays, June 7–July 26, 6:10–7:50 P.M. **Fee:** $210.

In **"The Art World in Summer,"** participants attend shows in galleries on Madison Avenue, on 57th Street, in SoHo and the East Village, and in alternative spaces such as P.S. 1 and Artists Space. Museum exhibitions are also included. **Dates and Times:** Wednesdays, June 8–July 27, 2–3:40 P.M. **Fee:** $155.

"Twilight Walks: New York's Architecture in a New Light" explores the buildings, parks, and neighborhoods of New York. On walking tours, participants learn how renowned architects, anonymous builders, urban planners, preservationists, and the city's own economic growth and social needs have shaped New York's skyline. **Dates and Times:** Thursdays, June 9–July 28, 6:10–8 P.M.; Mondays, June 13–August 8, 6:10–8 P.M. **Fee:** $145.

"Are You Ready to Start Your Own Business?" presents an overview of the essentials of launching a business. Topics include testing the feasibility of an idea, obtaining expert assistance, avoiding new-business pitfalls, putting promotion techniques to use, and establishing routines and procedures. **Dates and Times:** Tuesdays, June 7–July 26, 12:30–1:30 P.M. **Fee:** $65.

Registration Fee: $20 ($10 for courses under $100). **Information:** 212-998-7080. **Address:** 326 Shimkin Hall, Washington Square, New York, NY 10003.

In addition to the School of Continuing Education, **NEW YORK UNIVERSITY** comprises ten other schools, colleges, and divisions, offering more than 1,000 different graduate and undergraduate courses in the summer. Most of these courses are taken for credit and many are taught by professionals.

"New York City: A Cultural History" explores the city's growth during the 19th and 20th centuries. Topics include literary and pictorial representations of the city, urban developments and aesthetics, and the institutions and traditions of intellectual and cultural creativity. Students will take at least one walking tour. **Dates and Times:** Monday–Thursday, June 6–July 14, 1:30–3:05 P.M. (4 points).

"Special Topics: Jazz" explores the historical development of this music, with a special look at New Orleans and Chicago styles, big band and swing, bebop, cool jazz, and the avant-garde. Participants will attend selected concerts and films at the Newport *Jazz Festival in New York.* **Dates and Times:** Monday–Thursday, June 6–23, 11:30 A.M.–1:05 P.M. (4 points).

"Desktop Publishing" is designed for those who want to master this new technology. Participants will work with IBM PC–compatibles and Macintosh and Amiga computers. They will design and produce camera-ready work for a variety of purposes. **Dates and Times:** Tuesdays and Thursdays, July 19–August 25, 6–8:30 P.M. (4 points).

"Beginning Film Production" combines lectures on the fundamentals of filmmaking with hands-on practice. Each student participates in the making of short 16mm films. **Dates and Times:** Monday–Friday, June 6–July 15, 10 A.M.–5:30 P.M.; July 18–August 26, 9 A.M.–4:30 P.M., or 10 A.M.–5:30 P.M. (8 points).

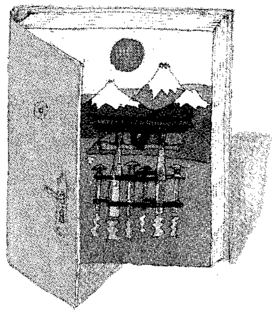
Fee: $315 per point. **Registration Fee:** $16 per point. **Information:** 212-998-4500. **Address:** 22 Washington Square North, New York, NY 10011.

Students at **THE INTERNATIONAL CENTER OF PHOTOGRAPHY** range from camera enthusiasts to professionals who want to further refine their skills.

"Photography I in Black & White—Camera and Darkroom" introduces students to basic photographic and darkroom techniques. One-third to one-half of class time is spent in the darkroom. Also, students are given assignments and taught to develop their own film. **Dates and Times:** Mondays and Wednesdays, July 6–August 1, 10 A.M.–2 P.M.; Tuesdays and Thursdays, July 5–28, 6–10 P.M. **Fee:** Members, $290; nonmembers, $310. **Lab Fee:** $30. **Materials:** $50.

"Sun Pictures—Demystifying Non-Silver Processes" shows participants how to produce prints outdoors. Much of the work is done in Central Park. This workshop will cover making large negatives, contact printing, paper sizing, and the history of non-silver materials and techniques. **Dates and Times:** Monday–Friday, July 11–15, 10 A.M.–5 P.M. **Fee:** Members, $290; nonmembers, $310. **Lab Fee:** $45.

Registration Fee: $20. **Information:** 212-860-1776. **Address:** 1130 Fifth Avenue, New York, NY 10128.



LANGUAGE ENTERPRISE provides group and private training in over 30 different languages, including Portuguese, Dutch, Polish, Russian, and Japanese. Students are immersed in the language from the first day and have access to audio and video aids. Each language is taught by a native speaker who also provides cultural insights. Students practice their newfound language skills at international buffets and language parties.

Schedules are flexible, since there are no more than five individuals per group. Fees range from $375 to $1,400, depending on the type of instruction and the length and number of sessions. **Registration Fee:** $15. **Information:** 212-431-7914. **Address:** 63 Greene Street, Suite 602, New York, NY 10012.

THE COOPER-HEWITT MUSEUM, renowned for its architecture, design, and decorative-arts exhibitions, offers several summer field trips that concentrate on the historic architecture in and around New York City.

"Manhattan by Sea" gives participants the opportunity to learn about the city's architecture while enjoying an evening of sightseeing, river breezes, and jazz aboard Cooper-Hewitt's chartered Circle Liner. As the boat cruises from the Hudson to the East River, Paul Goldberger, architecture critic for the New York *Times*, discusses the architecture in view. **Date and Time:** Wednesday, July 20, 7–10 P.M. **Fee:** Members, $30; nonmembers, $40. **Information:** 212-860-6868. **Address:** 2 East 91st Street, New York, NY 10128.

THE NEW SCHOOL FOR SOCIAL RESEARCH, America's first university of adult education, offers a wide variety of summer programs, including several lectures and short courses on current events.

"AIDS: The Social Construction of Disease" addresses the political, philosophical, and social-policy issues of the AIDS epidemic. Topics include public health and privacy, prejudice and the law, epidemics and civilization, and individual rights to sexuality and health care. The course also touches on ethics for health-care workers and parents, spouses, and friends of people with AIDS. **Dates and Times:** Thursdays, June 9–July 14, 7:45–9:30 P.M. **Fee:** $105.

In **"And the Band Played On: Politics, People, and the AIDS Epidemic,"** author Randy Shilts discusses the political dimensions of the health crisis, with emphasis on current developments and future prospects. Those registered for **"AIDS: The Social Construction of Disease"** will receive free admission to this lecture. **Date and Time:** Thursday, June 9, 6 P.M. **Fee:** $12.

"French Cooking Taught in French" gives intermediate and advanced French linguists a chance to expand both their language skills and culinary abilities. Each week, participants prepare an authentic French menu. When the cooking is done, class members enjoy food, wine, and French conversation. **Dates and Times:** Mondays, July 18–August 1, 9:30 A.M.–12:30 P.M. **Fee:** $130. **Materials:** $35.

"Job Hunting in a Changing Economy" is a free seminar that instructs attendees in how to stay competitive in today's market. Participants will learn job-hunting strategies and how changes in the economy are affecting the job market. **Dates and Times:** Tuesday, May 31, 6–7:30 P.M.; Tuesday, July 19, 6–7:30 P.M.

Registration Fee: $20 for any course over $100. **Information:** 212-741-5690. **Address:** 66 West 12th Street, New York, NY 10011.

CLAREMONT RIDING ACADEMY is Manhattan's only school of horseback riding. For three weeks in August, riders can join the **"Camp for Adults."** Each afternoon, the camp session begins with a one-hour stable-management program, in which riders are taken into the stable area and taught about equine conformation, health care, grooming, and feeding. Next, they spend one hour riding

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The French Culinary Institute
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in an indoor arena. Then, after a short break, it's off to the bridle paths of Central Park for a final hour of riding. **Dates and Times:** Monday–Friday, August 8–26, 1–4:30 P.M. **Fee:** $300 per week, or $750 for three weeks. **Information:** 212-724-5101. **Address:** 175 West 89th Street, New York, NY 10024.

BARUCH COLLEGE will be registering students throughout the summer for its **EXECUTIVE MBA PROGRAM**. The two-year program, which begins in September, allows middle- to upper-level managers and supervisors to earn an advanced degree without interrupting their careers. Participants attend classes once a week on alternating Fridays and Saturdays, and are expected to complete three courses every twelve weeks. Applicants should have at least five years of work experience. **Fee:** $9,750 per year.

Likewise, the **EXECUTIVE MPA PROGRAM** offers those who would like to advance to high-level positions in public administration a chance to secure the degree they need. Participants in the two-year program attend classes each Saturday and are expected to earn 42 credits. **Fee:** $6,000 per year. **Information:** 212-725-3225. **Address:** 17 Lexington Avenue, New York, NY 10010.

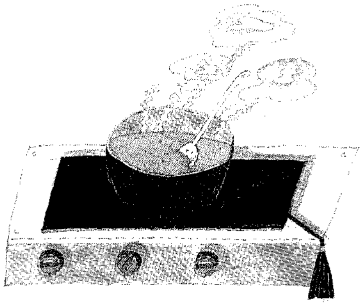
PRATT INSTITUTE, celebrating its 100th anniversary this year, is offering a wide selection of courses, including some that can be applied toward a Computer Graphics Certificate program. All courses listed are held at the Manhattan campus.

In **"Computer Competency,"** students learn the basics—operation systems, computer-language concepts, spreadsheets, word processing, and data bases—through lectures and hands-on work in a computer laboratory. This course fulfills one of the requirements of the Computer Graphics Certificate program. **Dates and Times:** Tuesdays, June 7–August 9, 6–9 P.M.; Saturdays, June 11–August 20, 10 A.M.–1 P.M. **Fee:** $300.

In the seven-hour seminar **"Introduction to the Macintosh,"** students learn fundamental operating techniques and begin to familiarize themselves with the vocabulary of the Macintosh system. **Dates and Times:** Tuesday and Thursday, June 7 and 9, 6–9:30 P.M.; Saturday, June 4, 9 A.M.–5 P.M. **Fee:** $100.

"Painted Finishes on Furniture and Accessories" offers an alternative to ordinary staining or painting. Students discover how to transform everyday wood or masonite into a trompe l'oeil marble surface. Other standard faux finishes include tortoiseshell, malachite, and lapis. Students learn the basic techniques for creating painted finishes appropriate for a country, contemporary, or traditional look. **Dates and Times:** Thursdays, June 9–August 11, 6–9 P.M. **Fee:** $210.

Registration Fee: $10. **Information:** 212-925-8481 or 718-636-3453. **Address:** 295 Lafayette Street, New York, NY 10012 or 200 Willoughby Avenue, Brooklyn, NY 11205.



THE FRENCH CULINARY INSTITUTE, a training center for professional chefs, will celebrate its fourth anniversary this year. Those interested in pursuing a career as a chef may be accepted into the program on a full-time or part-time basis.

"Basic Techniques of French Cooking" introduces students to the traditional methods of preparing, cooking, and presenting a variety of dishes, including stocks, soups, sauces, hors d'oeuvre, fish, seafood, poultry, pastries, and desserts. During the second half of the course, students rotate through each of the four stations of the traditional French restaurant: *garde-manger*, *poissonier*, *saucier*, and *pâtissier*. They also assist advanced students in preparing dishes for the school's L'Ecole Dining Room, which is open to the public.

"Advanced Restaurant Service" coordinates lectures on methods for preparing twelve basic menus with hands-on practice at work stations. There are also additional 90-minute sessions on the history of classic and regional French cuisine, the wines and cheeses of France, and menu development and kitchen organization.

Dates and Times: Full-time: six months, beginning June 29; part-time: one year, beginning June 9. Call for times. **Fee:** $9,220; financial aid available. **Information:** 212-219-8890. **Address:** 462 Broadway, New York, NY 10013.

THE STANLEY H. KAPLAN EDUCATIONAL CENTER has been preparing students for standardized tests for the past 50 years. During the summer months, participants may steel themselves for fall exams such as the GREs, GMATs, MCATs, and LSATs.

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Offered June through October, the eight-session classes are usually held on a weeknight, between 6 and 10 P.M. (afternoon and weekend schedules may also be available). Course fees range from $495 to $595. **Information:** 212-977-8200 or 1-800-KAP-TEST. **Address:** 131 West 56th Street, New York, NY 10019.

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"Directed Study in Theater History: The New York Theater Experience" examines contemporary theater practices in current Broadway, Off Broadway, nonprofit, and workshop productions. Students view many of the plays and meet writers, directors, producers, designers, and technicians. **Dates and Times:** Wednesdays, June 1–July 6, 6–10 P.M. (3 points).

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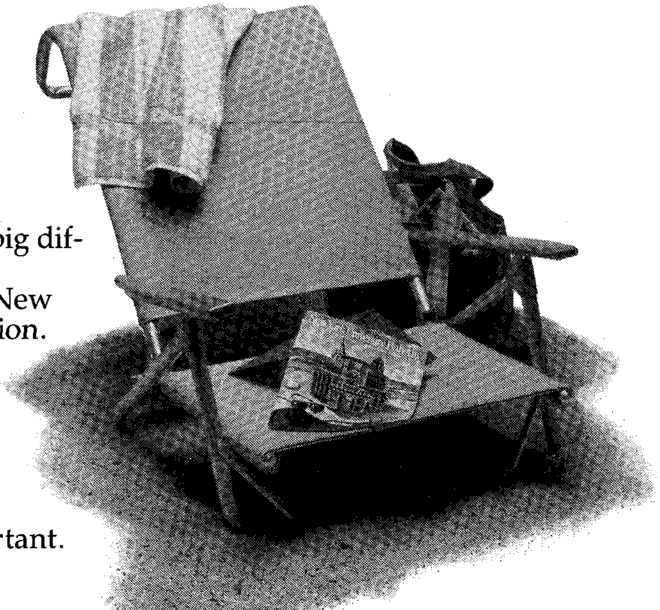

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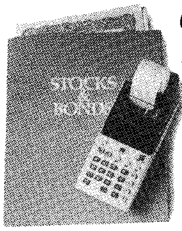

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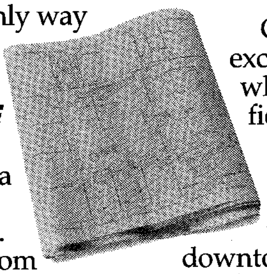

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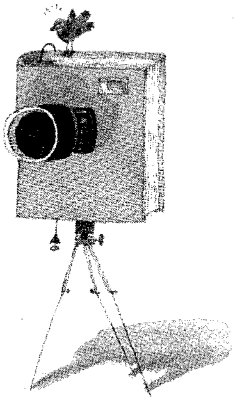
When both courses are taken together, the combined fee is $195. **Registration Fee:** $25. **Information:** 212-753-5365. **Address:** 155 East 56th Street, New York, NY 10022.



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"Introduction to Video Production" covers the basic elements of single-camera field production for those who have little or no video experience. Using Sony Video-8 cameras, students learn techniques that will allow them to make more sophisticated use of their home-video equipment. **Dates and Times:** Monday–Friday, June 6–10, 10 A.M.–4 P.M. **Fee:** $300. **Lab Fee:** $100.

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Dates and Times: (South Street Seaport or City Island) Wednesday–Friday, 8:30 A.M.–4:30 P.M.; or two consecutive weekends. **Fee:** Weekdays, $395–$425; weekends, $450. **Information:** 212-885-3200. **Address:** 190 East Schofield Street, P.O. Box 204, City Island, NY 10464.

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Dates and Times: Lectures are given Monday–Thursday and Saturdays; two different pool sessions are scheduled on those days. **Fee:** Non–prime-time classes, $99; prime-time class, $169.

Accelerated one- and two-week programs as well as private and group lessons are available upon request. Semi-private lessons cost $249 and can be arranged to fit most schedules. **Information:** 212-571-1800 or 212-750-9160. **Address:** 1 Park Row, New York, NY 10038 or 116 East 57th Street, New York, NY 10022.

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"IBM PC: Intermediate" gives those with a working knowledge of the basic components of this computer a chance to gain proficiency on the keyboard and in using PC-DOS commands. Students will also learn some of the basic principles of word processing with Word Perfect and MultiMate and will practice using the printer. **Dates and Times:** Fridays, June 3 and 10, 5–7:30 P.M. (other schedules available). **Fee:** $150.

Registration Fee: $10. **Information:** 212-517-0564. **Address:** 221 East 71st Street, New York, NY 10021.

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5:50 pm History of Baseball/A0641

Beckett, Pinter and Mamet/A1354 (Mon. & Wed.)

Introduction to Philosophy/A1201 (Mon. & Wed.)

6:55 pm Music Theory and Reading/A3151T

Tuesday

10:30 am Major Museum Exhibitions/A1501

5:50 pm Paul Robeson Jr.: "The USSR and the Gorbachev Revolution"/A0711

6 pm "Economic Forecasters Compare Notes" (6/21)/A0256

7:45 pm Poetry Workshop/A3081 (Tues. & Thurs.)

Wednesday

10 am Redesigning the City/A2675

1:30 pm Corporate Law/A8027A

5:50 pm College Activists: Achieving Results/A0258

7 pm Small Computers for Business/A8305

7:45 pm Producing TV News/A4625

8:30 pm The Films of Fassbinder/A4419

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2:15 pm Introduction to Desktop Publishing/A8481C

3:15 pm English as a Second Language: New York Life, Part I/A2051

6 pm Randy Shilts: "Politics, People and AIDS" (6/9)/A0252

7:45 pm Food Writing Workshop/A9311

8 pm Richard Brown: "Summer Soundtrack"/A0151 (Thurs. & Sat. or Sun.)

Friday

5:25 pm Beginning Banjo/A3371 (beg. May 20)

6 pm Photo Illustration with Art Kane/A5111 (Fri. & Sat.)

6:30 pm Italian Cooking Taught in Italian/A9358

Weekend

9:30 am Introduction to Computer Video Editing/A4763 (Sun. & Tues., 7 pm)

2 pm Novels of Edith Wharton/A2631 (Sat.)

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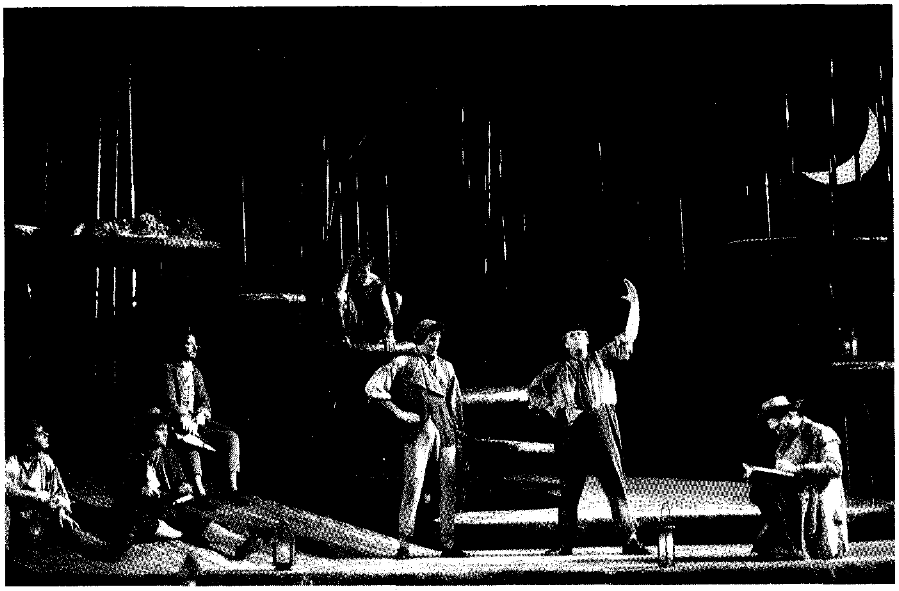
"...Handel's *Imeneo* rejoiced in some peerless Handel singers. At Juilliard, Britten's *Dream* was performed with warmth and wit..."

THERE MUST BE SOME GOOD REASON WHY this country has yet to produce a homegrown original-instrument orchestra with an attendant maestro to rival the prestigious British bands and their conductors. I've heard a number of plausible East Coast candidates over the years, but none more worthy than the group of expert free-lancers who assembled recently for a concert performance of Handel's **Imeneo** in Merkin Hall. The singing, playing, and scholarship were virtually flawless, and the zestful musical spirit of the occasion was irresistible. Do we really need Hogwood, Pinnock, and all the other early-music superstars from over there to settle in our midst and instruct us on how it should be done?

Perhaps so, since there are some purely nonmusical lessons to be learned. So far, the ingredients missing on the local scene have been aggressive leadership, efficient marshaling of the best players, and strong affiliations with a major record label to promote worldwide recognition. Hogwood and company bring that much with them as they continue their invasion of America. It would be a shame, though, if the superb New York musicians who made *Imeneo* happen got swallowed up in the process. These included the fine conductor, Rudolph Palmer, and the harpsichordist, Edward Brewer, who presided over a virtuoso ensemble that might think of a more appetizing name for itself than the Brewer Chamber Orchestra of Original Instruments. The third guiding light was John Ostendorf, who had the idea of reviving this delightful Handel rarity, helped prepare a viable performing edition, and sang the title role.

A dismal flop at its London premiere in 1740, *Imeneo* comes down to us in a messy state because Handel, ever the practical theater man, never bothered to work out a definitive version for a score with no immediate future prospects. Actually, the apathy of that first audience had more to do with a waning appetite for Italian opera than with the worth of Handel's music. The piece is a lighthearted charmer in which the sorely beset Rosmene exasperates her nearest and dearest for three acts, vacillating between love (Tirinto) and duty (Imeneo) before lapsing into a deliciously phony (or is it?) mad scene. Terse, tuneful, and full of typically trenchant character portraits, the opera represents Handel's next-to-last-ditch effort to woo back a fickle public entranced by pop-style ballad operas. He failed, but that is no reason why we should continue to ignore a minor masterpiece and lose out, too.

Besides Ostendorf, the cast rejoiced in three peerless Handel singers, ideally suited by vocal type, quality, and temperament for their roles: Julianne Baird, a meltingly lyrical Rosmene; D'Anna Fortunato, passionately urgent as Tirinto; and Beverly Hoch, dazzling in Clomiri's flashy coloratura arias. The orchestra played with smart precision under Palmer's alert direction, finding the right musical affect to color and enliven every scene. Now for the best news: The whole joyous enterprise has already been recorded by the same forces for Moss Music (2-MCD 10063). The discs enjoyed a brisk sale in the lobby during intermission, and small wonder.



MEETING OF THE WORLDS: *Shakespeare and Britten at Juilliard.*

AFTER BADLY BOTCHING ONE SHAKESPEAREAN opera a couple of months ago—Berlioz's *Béatrice et Bénédict*—the Juilliard American Opera Center made amends with its recent presentation of another, Benjamin Britten's **A Midsummer Night's Dream.** The two productions proved one thing: Young singers nowadays (most older ones, too) have only the vaguest notion about the performing traditions that once made nineteenth-century opera come alive onstage but respond quickly and instinctively to works composed closer to their own time.

But then, it would take a stony, unmusical ear to resist this gorgeous operatic translation of Shakespeare's lovable fantasy. The most impressive quality about Dorothy Frank Danner's staging, in fact, was how naturally and spontaneously it grew from the ingeniously structured score, which note for note dictates the course of the action and sets its tone. Britten has given each of the self-contained communities that inhabit the play—fairies, rustics, and Athenian lovers—a distinctive aural personality, and the fascinating musical ways in which the three worlds contrast, meet, and intersect are what create the drama. I've seen a number of productions, but none has clarified this essential quality so sharply, or encouraged the performers to communicate the humanity of the piece with so much warmth, wit, and vitality.

With over a dozen principal performers to compliment, I will have to ration names, but the four lovers, by far the trickiest roles to bring off, deserve the loudest bravos: Salvatore Champagne

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(Lysander), Jeffrey Morrissey (Demetrius), Peiwen Chao (Hermia), and Angela Randell (Helena), desperately coping with recognizably human problems and making us care about them every minute. Kurt Loft Willett was a resonant and comically resourceful Bottom, and Don Johanson as Puck tumbled over Franco Colavecchia's gymnastically equipped sets with extraordinary poetic grace and athletic bravura. Raymond Harvey conducted the Juilliard Chamber Symphony, which, with good reason, seemed madly in love with the score.

ANYONE WITH A HEALTHY INTEREST IN music can never stay away from the New York City Ballet for long, certainly not now, when the company is in the midst of its **American Music Festival.** I will hold my tongue about the dancing and new choreography, but the panoramic programming of scores by more than 40 native composers, past and present, rates a loud huzzah. Would any of Lincoln Center's other constituents have the imagination, let alone the nerve, to celebrate the country's musical diversity in a stimulating three-week crash course of comparable breadth?

A brief instrumental prelude introduces each program—a typically thoughtful touch that both whets appetites and extends the historical swath of the festival to include even more good things. One curtain raiser, for example, dipped back into the last century for Louis Moreau Gottschalk's appealingly oddball fantasy on patriotic themes, *The Union;* another revived Charles Griffes's half-forgotten *The White Peacock,* an exquisitely impressionistic tone poem composed in 1915; and a third program began with a piece barely five years old, George Perle's crystalline *Elegy,* played in memory of George Balanchine.

The newly commissioned scores have been, predictably, more variable. I could live happily without ever re-encountering Paul Schwartz's music for *Archetypes,* warmed-over scraps of Prokofiev and Shostakovich that would have embarrassed Dimitri Tiomkin. Charles Wuorinen's score for *Five,* on the other hand, may well have an even brighter future in the concert hall. One of the composer's familiar atomized bursts of tightly organized sound, with a frantic featured part for amplified cello (brilliantly played by Fred Sherry), this energized, event-full score all but blew the dancers off the stage. Ellen Taaffe Zwilich's somber *Tanzspiel* seemed more suitable to the occasion, as well as making a musical statement worth pondering and hearing again—a substantial four-movement symphonic work of dramatic power and brooding melodic eloquence that any of our symphony orchestras should be eager to play. ■

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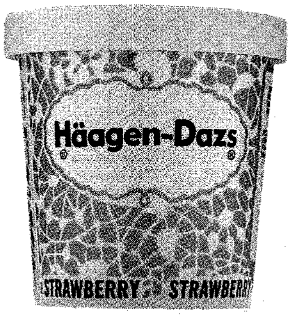
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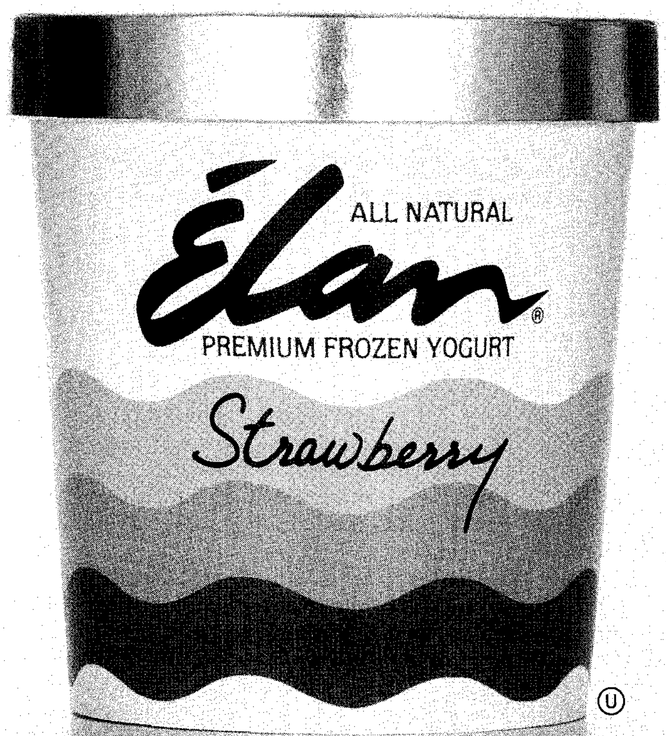
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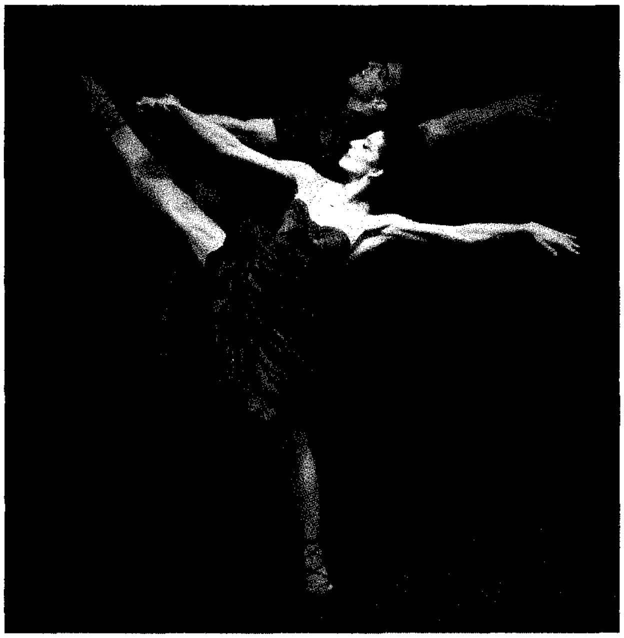
Dance/Tobi Tobias

MADE IN THE U.S.A.

"... The City Ballet's American Music Festival seems intended to display the company aggressively mapping out its future..."

TO CELEBRATE ITS FORTIETH ANNIVERSARY, the **New York City Ballet** has embarked on an American Music Festival—a three-week showing of 38 ballets, 21 of them new, set to works by U.S. composers, several of the scores commissioned for the occasion. Festivals are no novelty for the company; Balanchine produced two dedicated to Stravinsky and one each to Tchaikovsky and Ravel. Apart from the aesthetic impetus for such an undertaking, there is practical justification: The intense creative activity galvanizes the dancers, while the sense of a special event stimulates audience response.



BLESSED LOVERS: *Lopez and Frame in* Rhapsody in Blue.

There's more, however, to the agenda of this festival, organized by Peter Martins (who shares the leadership of the City Ballet with Jerome Robbins). I think it is intended to display the company aggressively mapping out its future instead of looking back longingly to an era that ended with Balanchine's death. To be sure, the repertory pays proper homage to relevant material by Balanchine and Robbins, and includes, as did the earlier festivals, a generous number of ballets by "family members," choreographers who are or were company dancers. This time, though, works have also been solicited from established choreographers such as William Forsythe and Laura Dean, whose dance ideas are antithetical, if not inimical, to the City Ballet's. Meanwhile, Martins himself has produced seven pieces, to a staggering range of music, as if to confirm his arrival not simply as the most skillful practitioner in the school of Balanchine but also as a dance-maker of compelling originality.

Some conspicuous omissions may be relevant, too. Apart from Paul Taylor and perhaps Eliot Feld, the "outside" choreographers contributing to the festival do not offer Martins any serious competition. Martha Graham, Merce Cunningham, and Twyla Tharp—who, with Taylor, constitute the Big Four of contemporary dance in the last half-century—are not represented, though each has worked with the City Ballet on isolated occasions. (Cunningham's and Tharp's commitments to their own companies prevented their participating; Graham wasn't asked.) Mark Morris, who was also ignored when the invitations were going out, is making his contribution in exile, as it were, with a piece to a Virgil Thomson score for ABT.

In this already compromised context, the brightest work premiered in the festival's opening week was Lar Lubovitch's *Rhapsody in Blue,* to the Gershwin music. Lubovitch has taken a score deadened by overfamiliarity and let us hear it fresh, as if this were 1924 again and it was newly composed. There's no narrative or scenic reference to period, yet the mood of the ballet—established through its luscious, jazzy, flyaway movement—is that of an America far more innocent, far less exhausted than the country we're living in now.

The lovers who lead the piece seem to spring out of the twelve-member ensemble of young working types, a blessed pair who have made good, not only through their native gifts but also through sheer luck. (You've met them in the old movies.) They have their distinct individuality—Peter Frame looks like a lanky country boy; Lourdes Lopez is a big-city Hispanic beauty. They may have their troubles—brief moody moments, resolved in reconciliation. They're emblematically American, though, and immensely attractive, in their liveliness and their optimism.

The structure of Lubovitch's choreography isn't complex (compared with some of Martins's intricate puzzle boxes, it's elementary). Still, it's visually and viscerally satisfying, and it has theatrical authority. The ensemble dancers appear in swift little sorties worked against or woven in with the action of the lovers. Their material consists of variations on a few simple motifs that suggest alacrity, perpetual motion. This corps is always on the go—regimented lines bristling with energy, disintegrating now and then into a human maelstrom. Often, when they shape up in a sharply drawn row or parabola, the men sweep the women away or skyward, one after another, echoing that breathtaking figure in Balanchine's *Serenade* where the corps peels off, one by one in rapid succession, so that the sequence of individual actions reads as a single grand stroke.

The finale has a deft touch, too. The cast lines up—principals front, chorus behind in two neatly spaced rows—and suddenly the performers address the audience directly for the first time, coming straight at it, high-kicking. It's as if all along they'd been putting on a musical comedy that had now arrived at its happy ending. In the past five years, the City Ballet has produced works of far greater sophistication than this, but I can't think of one as forthright and pleasurable.

The balance of the new contributions can be organized by department. Gallant Gestures: 1. The resurrection of *Jubilee!*, by Joseph Duell, a City Ballet principal who died tragically at the age of 30. The piece lacks the poetry that informed Duell's dancing; nor is it as entertaining as Ruthanna Boris's *Cakewalk,* created for the City Ballet in 1951, to much of the same Gottschalk-inspired music. Nevertheless, it is cheerful and workmanlike, and its cast of School of American Ballet

Photograph by Martha Swope.

dancers gave it a dazzling performance. 2. Martins's *Sophisticated Lady,* to Duke Ellington numbers, a tribute to Suzanne Farrell, who has lost nothing of her allure though her range may be restricted to ballroom steps. After a formidable stag line offers its deferential admiration, Martins himself, a social-dance champ as a boy, comes out of retirement to sweep her off her feet. She, in turn, challenges him with the rhythmic spontaneity that electrified their partnership, and the two agree on a spunky coda to "Don't Get Around Much Anymore."

Defeats by the (Commissioned) Score: 1. Peter Martins's *Tanzspiel,* an abstract rendition of a necrophilic sexual melodrama. Ellen Taaffe Zwilich's threatening, percussive composition repulses dancing, and Martins adheres to it like a leech. 2. *Five,* in which Jean-Pierre Bonnefoux has turned a deaf ear to the jagged energy and rhythmic density of Charles Wuorinen's amplified-cello concerto and produced classical maunderings in gloomily chic costumes. It's the Paris Opéra idea of a *Chaconne, noire.*

Misbegotten Fantasies: 1. Bart Cook's *Into the Hopper,* to William Bolcom's *Orphée Sérénade.* Famous paintings come to life, their personnel mingling to act out the Greek legend, ending with a mixed-media chase through Red Grooms's *Ruckus Manhattan.* After the opening tableau, which has the charm of a pop-up book, the piece goes straight to hell, being all arch conceits without a single dance idea. 2. Eliot Feld's *The Unanswered Question,* to hauntingly beautiful pieces by Charles Ives. Feld, too, lets dance values get subsumed by atmosphere and image, but at least he demonstrates some theatrical mastery. His ballet is a surrealist dream circus in which a soulful young man encounters celestial cyclists, musician-acrobats, and the sideshow's Boneless Woman, an impassive, ravishing goddess whose limbs he manipulates in an ecstasy of wonder, fear, and erotic excitement. Properly done, this ballet would have an epigraph from Rimbaud, costumes by Tchelitchew, and be summed up for eternity in a photograph by George Platt Lynes.

Beyond Belief: Robert Weiss's *Archetypes* (to a score commissioned from Paul Schwartz). A bevy of punk ballerinas in hideous clown masks breaks up the world's last classical pas de deux. Spirits of the id or the ginseng root tempt yuppie Wall Streeters to shed their briefcased repressions and *dance.* Faceless men in uniform gang-rape the Maidenform Woman, then pair up to fox-trot. Also present: "Nihilistic-type People," "Boy With a Flute" (sweetly potbellied and way under the age of consent). Weiss claims he owes his inspiration to Jonathan Borofsky, who should sue. More, I'm afraid, next week. ▬

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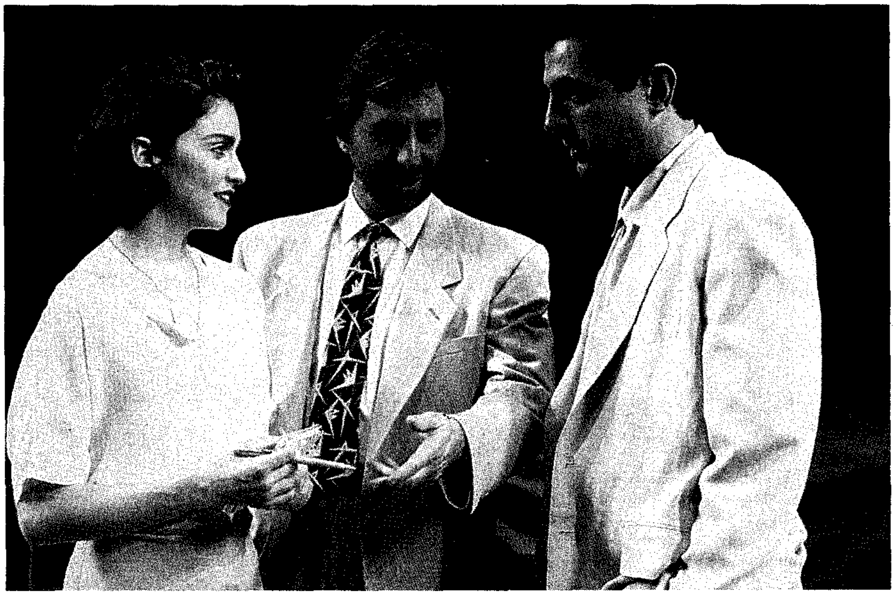
WORD POWER

"...Mamet's plot is minimal; what matters is how people interact, and how this contest chooses language as its battleground..."



HOLLYWOOD ON BROADWAY: *Madonna, Ron Silver, Joe Mantegna in* Speed-the-Plow.

DAVID MAMET'S PLAYS TEND TO BE POWER plays: They show how power translates itself into language and how language, in turn, translates into power. The positive aspect of this theme is its fascinating locus between symbol and reality: It is more than a metaphor yet not quite a causal relationship, which gives a Mamet play its dreamlike quality. For this is the logic of nightmares, and to the extent life partakes of them, the play becomes a hologram of reality. The negative aspect is that Pinter did it all before; moreover, the concept may not provide quite as much mileage as Mamet supposes.

The title of Mamet's latest, **Speed-the-Plow,** derives from the fifteenth-century phrase "God speed the plow," i.e., grant success to your enterprise. Death may explain the absence of God from the title; the presence of those hyphens is harder to interpret. Anyhow, Bobby Gould and Charlie Fox began their friendship twenty years ago in this film studio's mail room; now Bobby has made it to head of production while Charlie is still—what? It isn't quite clear. But Doug Brown (who is a big director or writer or star) has brought a great buddy story to Charlie, who has given it to Bobby, who, for such a big project, needs the big boss's approval. Ross the boss, however, can see the boys only tomorrow; yet Charlie's option, which could make them immensely rich, is good for only 24 hours.

Meanwhile, on Bobby's cluttered desk there is a novel about the end of the world, the last human beings, and God from which Bobby scornfully quotes to Charlie to show him what crazy projects are submitted to him. And then there is Karen, the temporary office help, whom Bobby wants to make and whom he gives the novel to for a "courtesy read." What happens then I cannot divulge, but what was a power play between Bobby and Charlie now develops into a three-way one. The plot is minimal, barely sufficient to poke fun at Hollywood and show some derision for human nature.

What does matter, though, is how two or three people interact—the way they butter up or humiliate one another, the lengths to which they will go to climb out of their places or keep others in theirs, if not below. And how this contest chooses language for its battleground, the weapons being irony and sarcasm, circumlocution and insult humor, interjections or outshouting the other, threats and imprecations and loaded silences, and a lot of mere verbiage in which repetition or changed inflection is meant to throw off the interlocutor. It is hell on the actors because it requires extraordinary memorization and bravura timing, but it does provide the spectators with considerable amusement until it wears thin. If something is all about riffs and rhythms, I'd rather hear it on a saxophone or clarinet.

This is, understandably, a very short play, its three acts scarcely more than 75 or 80 minutes. And when you reduce that to its essentials, it is really only variations on a basic bitter joke. Nonetheless, it allows Ron Silver (Charlie), who pushes a bit too hard, and Joe Mantegna (Bobby), a magisterially relaxed actor, to play off each other dizzyingly and dazzlingly as they flesh out—or, rather, sound out—the potential of the script, which depends almost indecently on the skill of its interpreters. This becomes all too evident when the third cast member, Madonna, takes over. She is unable to hold her own, not only against superior actors but also against the thinness (though not unwordiness) of the text.

Madonna comes across as vaguely insecure underneath a display of chutzpa and some stylish clothes rather better than temporary help might be expected to wear. In every other way, she is more of a temporary hindrance whenever she is on. This may not matter, however, as Gregory Mosher (who otherwise has directed appropriately) and Mamet must have cast her for the hype and fans she attracts; flashbulbs during the show were almost as profuse as the applause at the end. Some Protestants through the ages have accused Catholics of Mariolatry, i.e., idolatrous Madonna worship, and something like that can be seen inside and outside the Royale Theatre these days. I doubt, though, whether *Speed-the-Plow* will make new converts either to that cult or to Mametolatry.

BARRY HARMAN AND KEITH HERRMANN are to be commended for discovering such charming minor masterpieces as Arthur Schnitzler's story "Die kleine Komödie" (1892–93) and Jules Renard's one-acter *Le Pain de ménage* (1898). Had they not chosen to convert them into a musical double bill, **Romance, Romance,** they might even have been congratulated. As it is, they have turned a deliciously wry short fiction and an exquisitely bittersweet playlet into gracelessly smirking, smugly insipid small-scale musical theater whose only raison d'être seems to

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"...*Romance, Romance* turns a deliciously wry story and a bittersweet playlet into smugly insipid small-scale musical theater..."

be to make such overblown extravaganzas as *Chess* and *Starlight Express* look good by comparison.

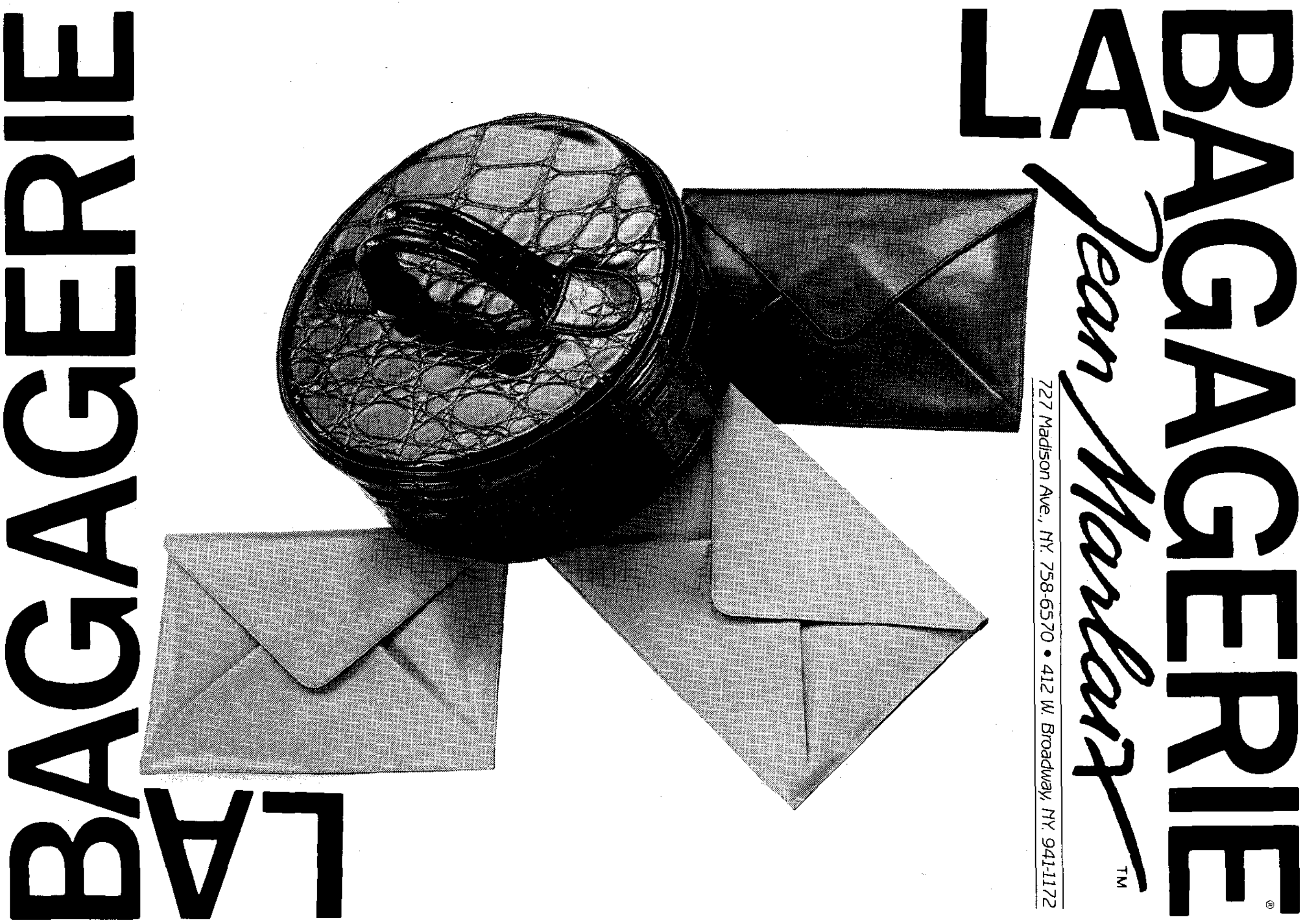
This four-character mini-musical began Off-Off Broadway, where it unfortunately got enough encouragement to elicit a transfer to one of the smallest of Broadway houses—but still too big for *Romance, Romance,* which should be performed on the head of a pin. Schnitzler's story concerns Alfred, a jaded young man-about-town, and Josefine, a well-heeled kept woman, who, finding themselves temporarily without lovers, each decide to dress down and pick up a penniless sweetheart and find true proletarian romance. They hit upon each other in Vienna's outskirts, and, in the guises of a penurious poet and a seamstress, conduct an intoxicatingly working-class affair for a fortnight or so, only to reveal their true selves to their vast amusement. Off they go on a fancy holiday to Dieppe, but there, as Schnitzler's hero suggests, it will all die slowly of the truth.

Harman (book, lyrics, direction) and Herrmann (music) have converted the story into something broad and campy, turning Alfred into a silly fop and Josefine into a travesty of a woman. Alison Fraser plays her as a poisonous hybrid of Bernadette Peters and Angela Lansbury, both of whose least desirable features she wallows in: cutesy cockiness, inapposite British accent, oozing self-adulation, and pandering to the worst element in the audience. Scarcely better is Scott Bakula, who plays Alfred as a fatuous television lummox and looks like a sardine with a mustache.

Pamela Sousa was brought in (an idea derived from Ellis Rabb's ghastly version of *Anatol*) to choreograph a couple of dancing alter egos for the principals, sometimes wearing commedia dell'arte masks and sometimes their only slightly less comic faces. They waltz around and through the action clutteringly and repetitiously, trying to stir up some adventitious hoopla. At other times, the whirlybirds, Deborah Graham and Robert Hoshour, play minor roles. The vulgarity can be gauged by a nocturnal cab ride during which a woman whose lover sits on her left surreptitiously masturbates our hero on her right. The sentimentality is epitomized by a happy ending, with wedding bells hinted at—the very thing Schnitzler's Josefine makes fun of.

Like the musical's book, in which "sucker" refers not to the members of the paying audience but to the Sacher, Vienna's most famous hotel, the lyrics reek of cosmopolitanism and a tin ear. We get such grating non-rhymes as "ta-ta" and "bourgeois," "romance" and "finance," "*mein Herr*" and "affair," and endless squooshy *-ay* rhymes of the "day"-"way" sort. As for the tunes, they are like shadows cast by other people's better songs on a slightly overcast day, so that even the derivative contours end up as definitionless blurs, all sounding alike. Harman has staged these numbers with a coyness that becomes sheer desperation in the second piece, "Summer Share."

This is an updating of *Le Pain de ménage,* a heady blend of that elegant eroticism and verbal wit and wistfulness of which the French in general and Jules Renard in particular are undisputed masters. A late-night duologue in which a woman's husband flirts with his friend's wife (the two couples are staying under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the same country-house roof, but the other two spouses are asleep), it is a gossamer dalliance with the notion of adultery, only to subside promptly in favor of "the household bread" of family fidelity. Our authors transport those couples inappropriately to today's Hamptons in a "summer share," where the flirters, Sam and Monica, are brash Upper West Side yuppies, of whom it is hard to believe they wouldn't fall to it like rabbits.

And as if Bakula and Fraser weren't obnoxious enough, the authors bring on Graham and Hoshour as ghostly emanations of the slumbering spouses to act as a commenting chorus, instead of letting sleeping dogs lie. Seldom have four characters repeatedly described as charming so egregiously failed to live up to what they are touted as; investigation by the FTC seems called for. A particularly gross fantasy number is a geriatric orgy with canes and walkers, reminiscent of that all-time low in musicals, *Changes. Romance, Romance* is no man's romance, and no woman's either.

THE WPA THEATRE HAS BEEN ENJOYING the kind of season that should get its artistic director, Kyle Renick, tarred and feathered. After a disastrous revival of one of Tennessee Williams's worst plays, we got something called *The Subject of Childhood,* by one Loren-Paul Caplin, which was worse than bad—stupid, and execrably produced to boot. Now, unbelievably, comes something even worse, Larry Ketron's **No Time Flat.** Ketron is the kind of playwright who can either adapt someone else's work passably or nauseatingly maunder on about his own past with equal parts of self-importance and dullness. Because he managed to sell his least wretched play, *Fresh Horses,* to Molly Ringwald and the movies, and co-wrote the screenplay for the abysmal *Personal Record,* he now feels empowered to treat us to an unspeakably dreary account of the anguished soul-searchings and vicissitudes of a brilliant screenwriter reliving his past.

Not only is that past thoroughly banal, it is also expressed in language of deadly flatness, often with several characters standing around for ages stammering their way toward the *mot juste.* A disgruntled subscriber next to me remarked that the best thing about the play was the sound of a pitched pebble skidding across an unseen lake. For once, even E. T. Gianfrancesco's set is a disaster, and Peter Maloney's static and idealess staging left the actors stranded. Daniel Ahearn portrays the author as badly as he deserves, and Linda Cook is no better as one of his women. But Paul Geier, as a Vietnam buddy, performs creditably, and Sandra Bullock, fresh and affecting, promises to develop, with better material and direction, into a real actress. ■

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"...Godfrey Reggio, the director of the 'humanistic' *Powaqqatsi,* has invented a new genre, the genre of anthro-trash..."

IN THE BEAUTIFUL SLOW-MOTION SHOTS that open Godfrey Reggio's **Powaqqatsi,** men and women labor on the side of a muddy hill, carrying heavy bags on their shoulders. Covered in brown ooze, they have merged with the gouged, sliding landscape. Where *are* they? In Peru? Malaysia? Sri Lanka? Reggio, director of an earlier wordless spectacle, *Koyaanisqatsi,* disdains narration and explanatory titles. Nor does he allow any of the workers to say what it feels like to stand in muck day after day. Instead, he presses the workers into a languorous tableau. *The Ecstasy of Physical Labor,* it might be called.

The pretty pictures are accompanied by very noisy Philip Glass music. Glass produces solid blocks of sound, frenzied yet motionless, in which incessantly repeated rhythmic and melodic elements—garlanded, this time, by south-of-the-border pipes—put the listener into a happy stupor. As soon as the first images came on the screen and the music came blasting out of the speakers, I realized what Reggio was up to. *Powaqqatsi* is a rock concert for UN delegates. It's a night at the old Fillmore, complete with a "humanistic" message: Third World man in his naked wretchedness is superior to the mightiest city dweller. Which has to be something of a sick joke. Condemned to this backbreaking labor, the mud workers might be astonished to hear that their lives had been turned into a lyrical tribute to the dignity of man. King Cheops himself, building the pyramids at Giza, couldn't have devised a slicker rationale for slave labor.

Like the sixties rock entrepreneurs, Reggio mixes loud, droning music with "visuals." Instead of pretty splotches of color or slides of civil rights demonstrators and beer-bellied southern cops—the rock-concert standards—he gives us stunning shots of men and women lifting, threshing, scything, poling, chopping, running. Since each sequence is in slow motion, the workers' movements—no matter what they are doing or where they are from—have the same unvarying, graceful rhythm. Up and down, up and down, all smoothness and delight. Just like swans.

Combined with the pounding, ecstatic music, the imagery is obviously intended to reveal the hidden energies of life. But, of course, the rhythm is not inherent in the movement; it's something imposed on the material by the slow motion and the music. Ceremonial dancers wearing red headdresses move to that beat, too. They're all doing the 'Qqatsi.

MODERN MADONNA: *With music by Philip Glass.*

Reggio and Glass's earlier folly, *Koyaanisqatsi* (1983), became a cult hit in the theaters and has remained a Friday-night video item. Pot, I'm told, increases its charms, and now that I've seen it, I can understand why. Billowing flames, steaming gorges, clouds furling and unfurling, water rushing, rushing. The title, translated from the Hopi, means something like "life out of balance." Reggio's surging display of natural wonders gives way to a series of urban and technological disasters—empty tracts of rubble and abandoned buildings and atom bombs. At the end, a missile, slowly rising, explodes. The movie offers the deepest of deep wisdom: Life, you see, has a natural rhythm, and technology violates it. Man tries to conquer nature, but he winds up conquering himself. The Grand Canyon is superior to the South Bronx. Plus many other challenging and original ideas.

I suppose this sort of thing has to be tried every once in a while. When I was a child, there was the famous (notorious, I should say) photography exhibition "The Family of Man," with its celebration of labor and children and love and play. (The book devoted to the 1955 show has a Carl Sandburg "prologue" beginning, "The first cry of a newborn baby in Chicago or Zamboango. . . .") The mortifyingly banal message of the exhibit was "We are all alike under the skin." (Well, we aren't.)

Reggio, however, is more aggressive than photographer Edward Steichen, who put together "The Family of Man." An American, and a former monk, Reggio has become a Third World chauvinist. In *Koyaanisqatsi,* the New York office workers rushing to and fro and eating food off plastic trays weren't given the glamorous slo-mo treatment. On the contrary, they were *sped up* by the photography—with the result that they looked like ants scurrying to avoid a large foot. It is only naked man, outdoors, with the sun behind him, who possesses dignity.

Time-lapse photography, the principal device in *Koyaanisqatsi,* is a super way of illustrating the growth of a plant, and slow motion (*Powaqqatsi*) does wonders for a long forward pass that barely eludes the fingertips of a diving left end. It is perhaps unnecessary to say that when either device is used to demonstrate the pattern of human endeavor, a director is saying nothing about the life of men and women; he's merely exhibiting his own contempt and indifference. *Powaqqatsi* (more Hopi—it refers to the "entity . . . that consumes the life forces of other beings") turns out to be an attack on urbanization. Shots of city people in Third World countries on their way to work reveal them as bored and sluggish. They don't have all that mud to look forward to.

Reggio, I admit, has some skill. A few

of the peasant faces he finds are extraordinary, a terrain of long, hard experience. And, pushing myself a bit, I can see how the ancient man with one tooth who laughs and laughs at the end of *Powaqqatsi* represents some sort of unappeasable affirmation in the face of adversity. The image is eloquent. But it's also a tease, since one doesn't know why that man is laughing. Throughout the movie, potentially dramatic shots pass without sequel or development. We see a girl, sitting on a cart, repeatedly beat one of the mules pulling the cart as a full-grown man sprawls next to her. Have the girl and the man driven in from the country to the city? Is the man her father, her uncle? Is he drunk or just exhausted?

The image could be a climactic moment in a great novel or film. But here it's just a disturbing picture. Reggio has invented a new genre, the genre of anthro-trash. The surprise is that men like Francis Coppola and George Lucas support his work. (The movie is "presented" by the two of them.) Meanwhile, the great Bengali filmmaker Satyajit Ray, who could start with the idea of a child beating a mule and make a masterpiece out of it, has been nearly forgotten.

In brief: THE BRITISH-MADE **Stormy Monday**, directed by Mike Figgis and photographed by the talented Roger Deakins, is no more, I suppose, than an imitation forties Hollywood thriller about young lovers caught (as they used to say) in a web of deceit and violence, but the movie has an engagingly "dark," moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American financier trying to take over an English city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy.... Alan Rudolph's **The Moderns** appears to be the work of someone who read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art collector John Quinn, and then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. I'm not asking for piety, but I can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood.... In the appropriately titled **Sunset**, Blake Edwards just spins out footage without meaning or point.... Only a very strange person, or a film critic, would admit to having seen **Zelly and Me, A Time of Destiny**, or **Da**.

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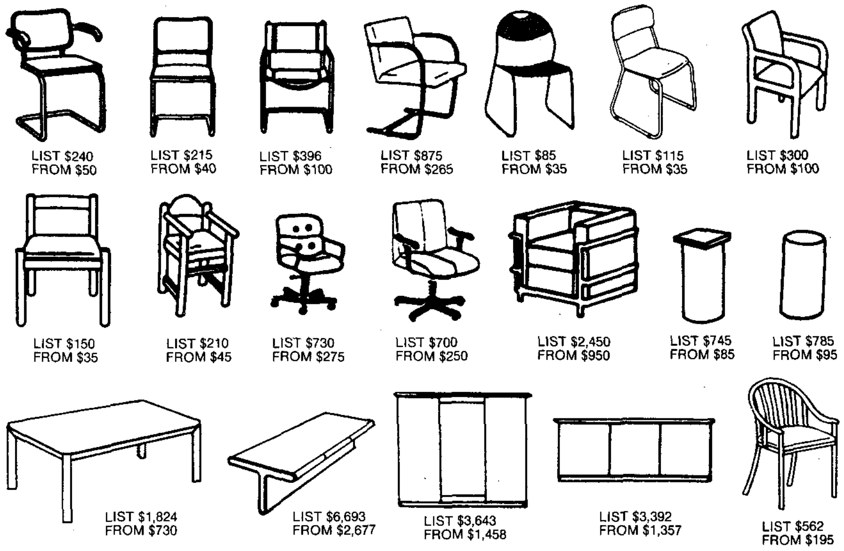

This is a rare opportunity to buy furnishings, usually available only to designers, at 60%-80% off list. GORDON INTERNATIONAL is offering overruns and seconds of classics by Breuer, Van der Rohe, Corbusier, etc., office and residential seating, stainless steel cylinders, tables, and fabrics. ORIGLIA, USA is offering contemporary office and residential desks, credenzas, bookcases, and dining tables in lacquers, veneers and birdseye maples. All items at fantastic prices! All items sold as is. All sales final. Delivery service available at a charge. Cash, Amex, MC, Visa ONLY. Sale address 152 Morgan Ave. Brooklyn. Call for directions (Weekdays) (212) 532-0075 (Sat.-Sun.) (718) 417-9063

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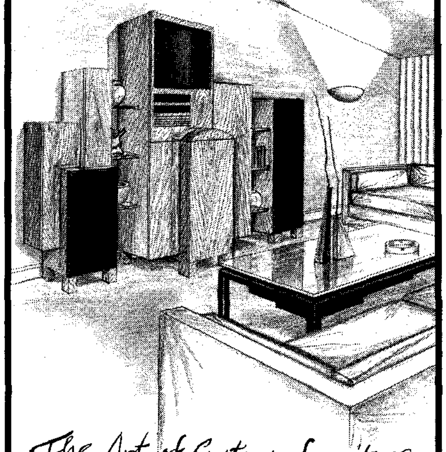

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SALES & BARGAINS

BY LEONORE FLEISCHER

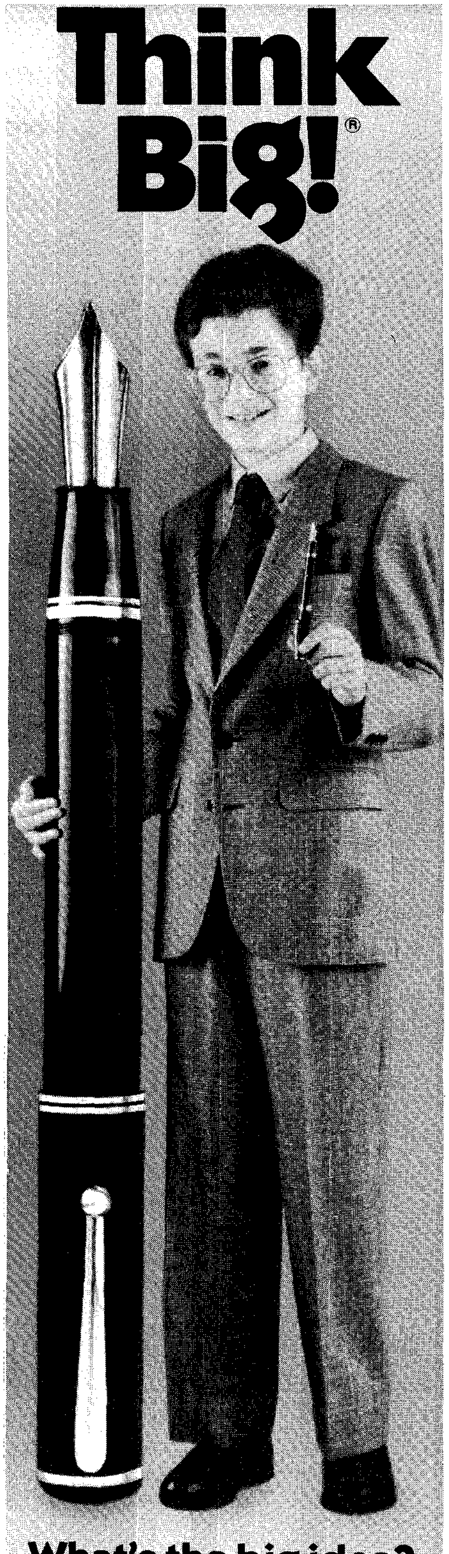
WAREHOUSE SALE

THE PACE COLLECTION'S ANNUAL WAREhouse sale offers its one- and few-of-a-kind designs of home and office furniture at greatly reduced prices, including: 36-by-72-in. dining table with stainless-steel "Y" base and ¾-in.-thick glass top, list $6,200, now $1,100; 36-by-84-in. stainless-steel-and-glass vitrine, list $12,510, here $4,500; two queen-size leather-upholstered beds (blue or black), list $7,820 each, now $1,950; three-seat black leather sofa, list $7,350, now $2,700; matching lounge chair, list $4,400, now $1,275; 27-by-52-in. curved-glass etched-top coffee tables, list $2,100, now $810; leather dining chairs with chrome or black frames, list $1,225 each, now $470; two-tier natural-ash desk with leather writing surface, list $5,565, now $2,400; 42-by-80-in. stainless-steel executive desk, list $13,150, now $4,500; and more. Delivery additional. A.E., M.C., V., checks accepted; all sales final. *Pace Collection Warehouse, 11-11 34th Ave., Long Island City (718-721-8201). By car from Manhattan: Take lower roadway of the 59th Street Bridge, turn right onto Crescent St., go two blocks to 43rd Ave., make a right and go to Vernon Blvd., proceed to 34th Ave., turn right onto 11th St.; Fri. and Sat. 9 a.m.–7 p.m. and Sun. 10 a.m.–4 p.m.; 5/13–15.*

MOVING SALE

L. S. MEN'S CLOTHING IS MOVING AND IS taking $40 off suits and $50 off jackets and overcoats from its already discounted stock, and some of the labels are so famous we can't reveal them at these prices. Traditional wool or wool-blend suits (sizes 36S–52XL), were $165–$295, now $125–$255; silk, wool, wool-blend, or cashmere sport coats (except blue blazers), were $85–$215, now $35–$165; wool and wool-blend slacks (waist sizes 32–42), were $50–$60, now $30–$50; overcoats (sizes 38–46), were $175–$285, now $125–$235; English silk foulard neckties, were $18, now $10. Also, silk or wool man-tailored suits for women (sizes 4–12), were $275, now $175. A.E., M.C., V. accepted; no checks; all sales final. No alterations on sale merchandise. *L. S. Men's Clothing, 23 West 45th St., second*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*



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LUCKY SIZES

FOR MEN WHO WEAR SIZES M AND L, AND women who wear size 8, here is handsome clothing at wholesale prices. Men's one-of-a-kind cotton dress shirts (sizes 15½ and 16, sleeves 33), retail $55–$60 (for pinpoint oxford) to $100 (for Sea Island cotton), here $22.50–$35; cotton sport shirts, retail $50 and $55, here $22.50 and $26; one-of-a-kind cotton sweaters, retail $55–$70, here $25; novelty knits such as argyles and jacquards, retail $100–$110, here $50; hand-knitted sweaters, retail $200, here $70. For women: two-piece knitted dresses, retail $100, here $45; solid and print sweaters, retail $65–$100, here $25–$35; cotton or linen blouses and skirts, retail $125, here $25 for blouses, $30 for skirts. Also, eight cotton dresses, retail $75–$100, here $20. Checks accepted; no credit cards; all sales final. *Kenneth Gordon, 11 East 57th St., sixth floor (751-1400); Tues. and Wed. 9 a.m.-4 p.m.; 5/10-11.*

ROCKABYE BABY

THESE BEAUTIFUL NEW HAND-QUILTED and -appliquéd crib quilts are mostly one of a kind and come in traditional colors and patterns by Amish, Mennonite, Ozark, and Appalachian needlewomen. Quilts are made of cotton fabrics and filled with cotton or polyester. They measure approximately 3 by 4 ft. and are machine washable. Iowa basket quilts, were $150, now $125; Baltimore album quilt, was $300, now $250; Kentucky Grandmother's Flower Garden quilts, were $150 and $200, now $125 and $175; Pennsylvania Amish Diamond in the Square quilt, was $300, now $250; two Amish Hole in the Barn Door quilts, were $125 each, now $100; Mennonite Log Cabin quilt, was $175, now $150; and more. Checks accepted; no credit cards; all sales final. *Rebecca Jonas, Inc., 2272 Broadway, near 82nd St., second floor (874-6123); Tues. and Wed. 11 a.m.-2 p.m.; 5/10 and 11.*

THE MEDICINE CHEST

THIS MIDTOWN DISCOUNT SHOP FEATURES health and beauty aids, cosmetics, and more, and now it is offering some useful products at below cost. Edge shaving gel, was $1.79, now $1.19; Ammens medicated talcum powder, was $2.69 for 11 oz., now $1.99; Colgate toothpaste, was $1.79 for 7 oz., now $1.29; Noxzema skin cream, was $2.79 for 14 oz., now $1.99; Right Guard bronze deodorant, was $2.99 for 10 oz., now $1.99; Johnson & Johnson Band-Aids, were $1.29 for box of

An Educated Consumer

It appears easy today to buy almost any product at 50% off. But the real question is...50% off what? To answer that you need to know the true regular price. It's one reason why brand names are so important. They are your guide to the quality of a product and the price for which it regularly sells.

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If you were offered a new Cadillac for about $11,000 you'd know you were getting it at 50% off because you knew the name and thereby the approximate regular price.

How Do You Judge Value In Apparel?

If you're buying apparel and you never heard of the name and don't know the true regular price—50% off may mean nothing. Only by knowing the brand name and the approximate true regular price can you make sure you're not overpaying. That's one of the things consumer education is all about.

How To Learn

Of course, you already know several brands which have satisfied you in the past and their true prices. You can add to these by simply shopping your favorite stores to get a feel for what you like and their price levels. Then you can read a "sale" wisely. If there is no brand name you know in that 50% Off sale it may not be a "good deal" just because it's marked 50% off. And when you recognize a "good deal" you are indeed an educated consumer.

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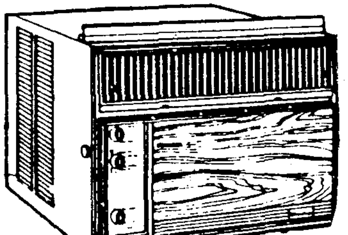

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LINEN AND LEATHER

THIS DESIGNER IS OFFERING SPORTSWEAR in women's sizes 4–12 at below his usual wholesale prices. Items made from Italian linen include: solid or striped blazers and other jackets, wholesale $85–$95, now $35–$45; skirts, wholesale $60, now $25; blouses, wholesale $50–$70, now $25–$35; coatdresses, wholesale $110, now $50; jumpsuits, wholesale $70, now $35. Spring leathers include: 100 jackets in different styles, wholesale $200–$300, now $100–$150, including a zipper-trimmed motorcycle jacket, wholesale $250, now $125; 19- and 24-in.-long leather skirts, wholesale $120–$180, now $60–$90. Checks accepted; no credit cards; all sales final. *Okada Studio, 270 West 38th St., Room 1900A (827-0068); Wed.–Sat. 11 a.m.–6 p.m.; 5/11–14.*

GALLERY CERAMICS

ONE-OF-A-KIND CONTEMPORARY CERAMICS signed by the artist are 50 percent off at this gallery. For example: Paul Chaleff's 2½-ft.-high glazed-pottery vase, was $1,900, now $950; Carolyn Daniel's blue ceramic cigarette table, was $900, now $450; Bacia Edelman's raku-fired vessel, was $350, now $175; Albert Lowry's pit-fired sculptural vases, were $250–$500, now $125–$250; Carol Banyan's glass perfume bottle, was $65, now $32.50; Leon Nigrosh's Japanese flower vases, were $50–$200, now $25–$100. Also, assorted bowls and platters, were $70–$375, now $35–$162.50; Susan Ehmann's charming animal plates for children, were $35, now $17.50; and more. Checks accepted; no credit cards; all sales final. *Incorporated Gallery, 1200 Madison Ave., near 87th St. (831-4466); Mon.–Wed. and Fri. and Sat. 11 a.m.–6 p.m., Thurs. till 8 p.m., and Sun. noon–5 p.m.; through 5/15.*

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THESE BEAUTIFUL ONE- AND FEW-OF-A-kind silk dresses are a super bargain and will fit women sizes 6–14/16. Originally, they were $500–$700, now $30–$70. Most are pastels or prints with details like beading along handkerchief hems. For example: print slip dress, with matching chiffon coat (size 8), was $700, now $60; pale-yellow shirred strapless ballet-length dress with silk-chiffon skirt and crystal beads (size 8), was $720, now $60; tea-length dresses, were $600–$680, now $30; and more. Cash only; all sales final. *Jeff Kint Designs, Ltd., 247 West Broadway, third floor (966-9234); Fri. and Sat. 10 a.m.–6 p.m.; 5/13 and 14.* ■

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 5/17: *Mala Noche.* #2—Through 5/28: "Imamura." 5/6–15: *The Profound Desire of the Gods.* 5/16–19: *The Insect Woman.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 5/11: *El Dorado; Pursued.* 5/12: *Near Dark; Night of the Living Dead.* 5/13–14: *My Beautiful Laundrette; Gumshoe.* 5/15: *Diva; The Moon in the Gutter.* 5/16: *Barry Lyndon.* 5/17: *Big Trouble; Husbands.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 5/12: *Riders of the Storm.* Opening 5/13: *Friday the 13th Part 7.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Riders of the Storm.* #2—*Jean de Florette; Manon of the Spring.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Love is a Dog From Hell.* #2—*Hairspray.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Beetlejuice.* #2—*Sunset; Sticky Fingers.* #3—*Salsa.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 5/11: *The Pumpkin Eater; The Birthday Party.* 5/12: *Hour of the Wolf; The Passion of Anna.* 5/13–14: *After the Thin Man; The Thin Man.* 5/15: *Carmen* (1984). 5/16: *Boudu Saved From Drowning; The Lower Depths.* 5/17: *The Scarlet Empress; The Devil is a Woman.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 5/11–12: *The Mozart Brothers; Wolf at the Door.* 5/13–14: *Clockwork Orange; If....*5/15: *And the Ship Sails On; Amarcord.* 5/16–17: *Law of Desire; Le Trio Infernal.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Dark Habits.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)* #3—*Mondo New York.* #4—Through 5/12: *Hope and Glory.* Beg. 5/13: *White Mischief.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Above the Law.* #2—Through 5/12: *Two Moon Junction.* Opening 5/13: *Lady in White.* #3—*Dominick and Eugene.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Colors.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Shakedown.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Unbearable Lightness of Being.* #2—*Moonstruck.* #3—*Dead Heat.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Beetlejuice.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *The Unholy.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Dead Heat.* #2—*Above the Law.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Colors.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Salsa.* #2—*Bloodsport.* #3—*Beetlejuice.* #4—*School Daze.* #5—Through 5/12: *The Seventh Sign.* Opening 5/13: *Lady in White.* #6—*Sunset; Maniac Cop.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Critters 2.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Shakedown.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Riders of the Storm.* **EMBASSY 3**—*Bright Lights, Big City.* **EMBASSY 4**—*Good Morning, Vietnam.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Jack's Back.* #2—Through 5/12: *Two Moon Junction.* Opening 5/13: *The Suicide Club.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Dominick and Eugene.*

41. **ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *Powaqqatsi.*

42. **EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *Sunset.*

43. **CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Mass is Ended.*

44. **SUTTON—57th St. east of Third Ave.** (759-1411). *Shakedown.*

45. **FESTIVAL THEATER—57th St. west of Fifth Ave.** (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. **57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *The Last Emperor.*

47. **BIOGRAPH—57th St. east of Broadway** (582-4582). 5/11–12: *Chinatown; Winter Kills.* 5/13–14: *The Misfits; The Asphalt Jungle.* 5/15–16: *The Unforgiven; The Furies.* 5/17–18: *The Cardinal.*

48. **GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *A Time of Destiny.*

49. **PLAZA—58th St. east of Madison Ave.** (355-3320). *The Moderns.*

50. **PARIS—58th St. west of Fifth Ave.** (688-2013). *da.*

51. **D. W. GRIFFITH—59th St. west of Second Ave.** (759-4630). *The Unbearable Lightness of Being.*

52. **MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—Through 5/12: *Moonstruck.* Opening 5/13: *Lady in White.* #2—*Beetlejuice.*

53. **BARONET—Third Ave. at 59th St.** (355-1663). *Biloxi Blues.* **CORONET**—*Above the Law.*

54. **CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *Wall Street.*

55. **CINEMA I—Third Ave. at 60th St.** (753-6022). *In a Shallow Grave.* **CINEMA II**—(753-0774). *Salome's Last Dance.*

61st Street and Above, East Side

60. **UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*Salsa.* #2—*Stormy Monday.*

61. **BEEKMAN—Second Ave. at 66th St.** (737-2622). *The Milagro Beanfield War.*

62. **LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*Sticky Fingers.* #2—*Colors.*

63. **68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *Judgment in Berlin.*

64. **LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *The Last Emperor.*

65. **UA EAST—First Ave. at 85th St.** (249-5100). *Salsa.*

66. **86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—*Bloodsport.* #2—*Dead Heat.*

67. **LOEWS ORPHEUM—86th St. at Third Ave.** (289-4607). #1—*Colors.* #2—*Shakedown.*

61st Street and Above, West Side

80. **LOEWS PARAMOUNT—Broadway at 61st St.** (247-5070). *The Manchurian Candidate.*

81. **LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*Bagdad Cafe.* #2—*My Life as a Dog.* #3—Through 5/12: *38: Vienna Before the Fall.* Opening 5/13: *A Taxing Woman.*

82. **CINEMA STUDIO—Broadway at 66th St.** (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. **REGENCY—Broadway bet. 67th–68th Sts** (724-3700). Through 5/12: *The Milagro Beanfield War.* Opening 5/13: *Aria.*

84. **EMBASSY 72ND STREET TWIN—Broadway at 72nd St.** (724-6745). #1—*Someone to Love.* #2—*Stormy Monday.*

85. **LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—*Dead Heat.* #2—*Stand and Deliver.* #3—*Moonstruck.* #4—*Colors.* #5—*Bright Lights, Big City.* #6—*Beetlejuice.*

87. **METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—*The Unbearable Lightness of Being.* #2—Through 5/12: *The Last Emperor.* Opening 5/13: *Lady in White.*

88. **COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts.** (316-6660). *Salsa.*

89. **OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts.** (865-8128). #1—*Above the Law.* #2—*Shakedown.*

90. **HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds.** (222-8900). #1—*Colors.* #2—*Above the Law.* #3—*Critters 2.* #4—*Shakedown.* #5—*Dead Heat.*

92. **COLISEUM TWIN—Broadway at 181st St.** (927-7200). #1—*Above the Law.* #2—*Salsa.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BORO PARK HISTORICAL SOCIETY—Boro Park Library, 1265 43rd. St (718-435-3375). Free. 5/15 at 2: *They Wanted to Fly, Venice*, dir. James Ivory; *The Bespoke Overcoat.*

CENTER FOR PHOTOGRAPHY AT WOODSTOCK—59 Tinker St, Woodstock (914-679-9957). 5/13–14: "Photographers Who Make Films: Portraits of the Artist."

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 5/11 at 8: "Avant-Garde Ethnography, Program III: Native Americans." 5/12 at 8: "The International Forum of Super 8," shown in conjunction with Exit Art. 5/13 at 8: Bob Fleischner In Person: 'Food, Fun, and Films." 5/14 at 11: "Films For Kids": "Rare Cartoons From the 30s"; at 8: "The International Forum of Super 8: Program II." 5/15 at 8: "The International Forum of Super 8: Program III." 5/16 at 8: *Remember the Night* (1940), dir. Mitchell Leisen. 5/17 at 8: *La Femme Infidele* (1968), dir. Claude Chabrol.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 5/17 at 7: "Alternative Works."

FRAUNCES TAVERN MUSEUM—54 Pearl St. (425-1778). Free with museum admission. 5/15 at 2: *Drums Along the Mohawk* (1939), dir. John Ford.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 5/17–18 at 12:30, 3:15, 6, and 8:45: *'Round Midnight* (1986), dir. Bertrand Tavernier.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free. **Mark Goodson Theater, 2 Columbus Circle.** Through 5/19: "Resistance and Escape."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. "Kigeki: Japanese Comedy." 5/13 at 6:30 and 8:30: *Zatoichi Meets Yojimbo* (1970), dir. Kihachi Okamoto.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Suns. at 12:30, 1:30, and 2:30: "Screenings From The National Jewish Archive of Broadcasting." "Pillar of Fire: A Television History of Israel's Rebirth." 5/15 at 1: "The Most Peaceful Spot in the Middle East (1920s)"; "Chapter VI: The Crossroads."

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 5/28: "Video in the Academy: Dead or Alive?" Selected student work from the American Film Institute 1987 Video Festival.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 5/17–18 at 9: *Maurice* (1987), dir. James Ivory, with Rupert Graves.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." Through 5/16: "International Forum of Super 8," screenings also take place at The Collective for Living Cinema. 5/11 at 8: Austrian Program; at 10: United Kingdom Program. 5/13 at 8: Philippine Program; at 10: United States Program. 5/16 at 8: German Program. 5/14–15: Screenings of the works of Barbara Hammer.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 6/10: "People's Choice Television Commercials." Through 5/31: "Broadway Musicals on Television." "Screenings for Children," Sat. at 12:30 and 3.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** "Frank Capra: The Early Years at Columbia." 5/12 at 2:30: *Ladies of Leisure* (1930); at 6: *The Bitter Tea of General Yen* (1933). 5/13 at 2:30: *The Miracle Woman* (1931); at 6: *Lady for a Day* (1933). 5/14 at 2: *It Happened One Night* (1934); at 5: (See 5/12 at 6). 5/15 at 12:30: *Platinum Blonde* (1931); at 3: *American Madness* (1932); at 5:3; *Forbidden* (1932). 5/17 at 1: 30: (See 5/14 at 2); at 4: (See 5/13 at 6); at 6:30: *Dirigible* (1931). **Titus Theater 2:** 5/12 at 3 and 6:30: "What's Happening?" *Reyno* (1987), dir. Peter Torbionsson. 5/16 at 6:30: "Video Viewpoints": Philip Mallory Jones: "Icononegro: Illuminations of a Black Aesthetic in Video Art."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 5/11 at 8: *Hope and Glory* (1987, Great Britain), dir. John Boorman, with Sarah Miles and Sebastian Rice-Edwards. 5/12 at 7:30: *Matewan* (1987, U.S.), dir. John Sayles, with James Earl Jones, Sayles will be present. 5/13–14 at 8 and 10:15, 5/15 at 2:30, 7:30, and 9:45, and 5/16–17 at 8: *The Lonely Passion of Judith Hearne* (1987, Great Britain), dir. Jack Clayton, with Bob Hoskins and Maggie Smith.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 5/14 at 1:30: *Silver Streak* (1976), dir. Arthur Hiller, with Gene Wilder and Jill Claybourgh.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 5/12 at noon: "Viewpoint: A Zillion Details: The Hollywood Crafts": "Dick Smith: Make-Up Artist"; "The Godfather Comes to Sixth Street"; "James Wong Howe." 5/17 at noon: "Paris Dans le Cinema": *Shoot the Piano Player* (1962), dir. Francois Truffaut, with Charles Aznavour and Marie Dubois.

NEW YORK UNIVERSITY—Eisner Lubin Auditorium, Loeb Student Center, 566 La Guardia Pl. (598-3757) Free, NYU Students with I.D.; $3 donation. 5/13 at 8: "Student Animation Film Festival," featuring works by students in the Tisch School fo the Arts.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. In conjunction with Brazil Projects, screenings at the Public Theatre of the works of Joaquim Pedro de Andrade, Ana Carolina, Alberto Cavalcanti, and Anselmo Duarte.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. "Classical Myths on Film." 5/14 at 2: "The Greek Myths, Part One—Myth as Fiction, History and Ritual (1971); "The Greek Myths, Part II—Myth as Science, Religion and Drama (1971).

THE VILLAGE CINEMA—Theater Three, 412 Main St., Port Jefferson (473-0136). $2 donation. 5/16 at 8: *Night of the Shooting Stars* (1983), dir. Paolo and Vittorio Taviani.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 6/5: "The Films of Andy Warhol." 5/11–14 at 11:30: *Harlot* (1964); at 1:30 *Vinyl* (1965); and at 3: *Beauty #2* (1965). 5/15 at 12:30 *Harlot* (1964); at 2:30: *Vinyl* (1965); and at 4: *Beauty #2* (1965). 5/17 at 1:30: *The Chelsea Girls* (1966); and at 6:30: *The Velvet Underground and Nico* (1966).

BRONX

100. **ALLERTON—Allerton Ave. nr. Cruger Ave.** (547-2444). #1—*Colors; Bloodsport.* #2—*Salsa.* #3—*Critters 2.*

101. **AMERICAN—East Ave. at Metropolitan Ave.** (828-3322). #1—*Salsa.* #2—*Above the Law.* #3—*Sunset.* #4—*Colors.*

102. **CITY—2081 Bartow Ave., in Co-op City** (379-4998). #1—*Moonstruck.* #2—*Biloxi Blues.*

103. **DALE—W. 231st St. at Broadway** (884-5300). #1—*Salsa.* #2—*Shakedown.*

104. **DOVER—Boston Rd. at E. 174th St.** (542-3511). *Salsa.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Salsa.* #2—*Shakedown.* #3—Through 5/12: *Jack's Back; Sunset.* Beg. 5/13: *Maniac Cop.* #4—*Dead Heat.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Salsa.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*Dead Heat.* #3—*Critters 2.* #4—*Colors.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Bloodsport.* #2—Through 5/12: *Above the Law.* Through 5/12: *Maniac Cop.* #3—*Salsa.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Salsa.* #2—*Dead Heat.* #3—*Above the Law.* #4—*The Fox and the Hound; Casual Sex?* #5—*Jack's Back.* #6—*Bloodsport.* #7—*The Unholy.* #8—*Critters 2; Two Moon Junction.* #9—*Moonstruck; Sunset.* #10—*Colors.* #11—*Shakedown.* #12—*The Last Emperor.* #13—*The Seventh Sign; Beetlejuice.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Salsa.* #2—*Dead Heat.* #3—*The Last Emperor.* #4—*Colors.* #5—*Moonstruck.* #6—Through 5/12: *Casual Sex?; Two Moon Junction.* Beg. 5/13: *Maniac Cop.* #7—*Sunset; Biloxi Blues.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Stand and Deliver.* #2—*The Last Emperor.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Shakedown.* #2—*Critters 2.* #3—*Colors.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck; The Fox and the Hound.* #2—*Manon of the Spring; Jean de Florette.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Critters 2.* #2—*Shakedown.* #3—*Salsa.* #4—*Dead Heat.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Critters 2.* #2—*Salsa; Bloodsport.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Bloodsport.* #2—*Above the Law.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Shakedown.* #2—*Bloodsport.* #3—Through 5/12: *Beetlejuice; Critters 2.* Beg. 5/13: *Lady in White.* #4—*Above the Law.* #5—Through 5/12: *Wall Street.* Beg. 5/13: *Friday the 13th Part 7.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Biloxi Blues; Two Moon Junction.* #2—*Beetlejuice; Bad Dreams.* #3—*Salsa.* #4—*Shakedown.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Critters 2.* #2—*Biloxi Blues.* #3—*Above the Law.* #4—*Dead Heat.* #5—*Colors.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Dead Heat.* #2—*Sunset.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Colors.* #2—*Critters 2.* #3—*Beetlejuice.* #4—*Shakedown.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Colors.* #2—*Dead Heat.* #3—*Shakedown.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bloodsport.* #2—*Salsa.* #3—Through 5/12: *Beetlejuice.* Beg. 5/13: *Maniac Cop.* #4—Through 5/12: *Two Moon Junction; Sunset.* Beg. 5/13: *Bulletproof.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last Emperor.* #2—*Above the Law.* #3—*Shakedown.* #4—*Salsa.* #5—*Casual Sex?* #6—*Beetlejuice.* #7—Through 5/12: *Bloodsport.* Beg. 5/13: *Lady in White.* #8—Through 5/12: *Sunset.* Beg. 5/13: *Stormy Monday.* #9—Through 5/12: *Two Moon Junction.* Beg. 5/13: *White Mischief.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 5/12: *Colors; Critters 2.* Beg. 5/13: *Friday the 13th Part 7.* #2—*Shakedown.* #3—*Dead Heat.* #4—*Salsa.* #5—Through 5/12: *Bloodsport; Sunset.* Beg. 5/13: *Maniac Cop.* #6—*Moonstruck.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Colors.* #2—*Sammy and Rosie Get Laid.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Shakedown.* #2—Through 5/12: *Bloodsport.* Beg. 5/13: *Maniac Cop.* #3—*Salsa.* #4—Through 5/12: *Colors.* Beg. 5/13: *Friday the 13th Part 7.* #5—*Moonstruck.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Last Emperor.* #2—*Above the Law.* #3—*Bloodsport.* #4—*Salsa.* #5—Through 5/12: *Beetlejuice.* Beg. 5/13: *Friday the 13th Part 7.* #6—Through 5/12: *Sunset.* Beg. 5/13: *Maniac Cop.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Above the Law.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Casual Sex?* #2—*Biloxi Blues.* #3—Through 5/12: *Sunset.* Beg. 5/13: *Lady in White.* #4—Through 5/12: *Two Moon Junction.* Beg. 5/13: *Midnight Crossing.*

303. CORONA—PLAZA—(639-7722). *Salsa.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Salsa.* #2—*Shakedown.* #3—*Stand and Deliver.* #4—*The Last Emperor.* #5—Through 5/12: *Sunset; Two Moon Junction.* Beg. 5/13: *Lady in White.* #6—Through 5/12: *Bloodsport.* Beg. 5/13: *White Mischief.* #7—*Beetlejuice.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Colors.* #2—*Dead Heat.* #3—*Critters 2.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Salsa.* #2—*Shakedown.* #3—Through 5/12: *Bloodsport.* Beg. 5/13: *Maniac Cop.* #4—Through 5/12: *Beetlejuice.* Beg. 5/13: *Friday the 13th Part 7.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*Moonstruck.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*The Last Emperor.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 5/12: *Sunset.* Beg. 5/13: *Bulletproof.* #2—Through 5/12: *Two Moon Junction.* Beg. 5/13: *Lady in White.* #3—*Above the Law.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 5/12: *Stand and Deliver.* Beg. 5/13: *Stormy Monday.* #2—Through 5/12: *The Seventh Sign.* Beg. 5/13: *White Mischief.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Biloxi Blues.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Salsa.* #2—*Shakedown.* #3—*Bloodsport.* #4—Through 5/12: *Beetlejuice.* Beg. 5/13: *Maniac Cop.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Sunset.* #2—*Colors.* #3—*Salsa.* #4—*Bloodsport.* #5—*Beetlejuice; The Last Emperor.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Shakedown.* #2—*Above the Law.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Salsa.* #2—Through 5/12: *Colors.* Beg. 5/13: *Friday the 13th Part 7.* #3—Through 5/12: *Sunset.* Beg. 5/13: *Maniac Cop.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 5/12: *The Last Emperor.* Beg. 5/13: *Friday the 13th Part 7.* #2—*Good Morning, Vietnam.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Bloodsport.* #2—Through 5/12: *Beetlejuice.* Beg. 5/13: *Maniac Cop.* #3—*Above the Law.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Colors.* #2—*Bloodsport.*

320. REGO PARK—DRAKE—(457-4002). *Good Morning, Vietnam.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Shakedown.* #2—*Moonstruck.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 5/12: *Jack's Back.* Beg. 5/13: *Maniac Cop.* #2—*Beetlejuice.*

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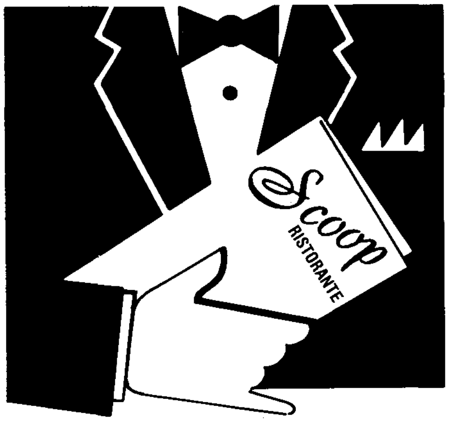

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MOVIES

401. NEW DORP—HYLAN—(351-6601). #1—Through 5/12: *Moonstruck*. Beg. 5/13: *Friday the 13th Part 7*. #2—*Colors*.

402. NEW DORP—LANE—(351-2110). *Salsa*.

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Shakedown*. #2—*Critters 2*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Shakedown*. #2—*Beetlejuice*. #3—*Above the Law*. #4—*Bloodsport*. #5—*Dead Heat*. #6—*Salsa*. #7—Through 5/12: *Biloxi Blues*. Beg. 5/13: *Friday the 13th Part 7*. #8—Through 5/12: *Two Moon Junction*. Beg. 5/13: *Maniac Cop*. #9—Through 5/12: *The Seventh Sign*. Beg. 5/13: *Lady in White*. #10—*The Last Emperor*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 5/12: *Good Morning, Vietnam*. Beg. 5/13: *Moonstruck*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Bright Lights, Big City*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Slaughterhouse Rock*. #2—*Shakedown*. #3—*Beetlejuice*. #4—*Salsa*.

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Sunset*. #2—*Stand and Deliver*. #3—*Dead Heat*. #4—*Shakedown*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues*. #2—*Colors*. #3—*Critters 2*. #4—*Beetlejuice*. #5—*The Seventh Sign*. #6—*Moonstruck*. #7—*Bright Lights, Big City*. #8—*Above the Law; The Fox and the Hound*.

506. GREAT NECK—SQUIRE—(466-2020). #1—*Shakedown*. #2—*Sunset*. #3—*Salsa*.

507. HEWLETT—HEWLETT—(791-6768). *Moonstruck*.

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Beetlejuice*. #2—*Salsa*.

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 5/12: *Moonstruck*. Beg. 5/13: *Maniac Cop*. #2—*Shakedown*. #3—Through 5/12: *Casual Sex?* Beg. 5/13: *Fiday the 13th Part 7*. #4—*Colors*. #5—*Biloxi Blues*. #6—*The Last Emperor*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Dead Heat*. #2—*Above the Law*. #3—*Critters 2: The Main Course; Two Moon Junction*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Moonstruck*. #2—*The Last Emperor*.

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Dead Heat*. #2—*Bright Lights, Big City*. #3—*Biloxi Blues*. #4—*Colors*. #5—*Shakedown*. #6—*Sunset; The Fox and the Hound*.

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/12: *Good Morning, Vietnam*. Beg. 5/13: *Biloxi Blues*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Beetlejuice*. #2—*Colors*. #3—*Sunset*. #4—*Salsa*.

515. MALVERNE—TWIN—(599-6966). #1—Through 5/12: *Good Morning, Vietnam*. Beg. 5/13: *Moonstruck*. #2—*Biloxi Blues*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Milagro Beanfield War*. #2—*Two Moon Junction*. #3—*Permanent Record*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Casual Sex?* #2—*Moonstruck*. #3—*Bloodsport*. #4—*Above the Law*. #5—*Slaughterhouse Rock*. #6—*Beetlejuice*. #7—*Sunset*. #8—*Shakedown*. #9—*Salsa*.

518. MASSAPEQUA—PEQUA—(799-6464). *Two Moon Junction*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Last Emperor*. #2—*Biloxi Blues*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Moonstruck*. #2—*The Last Emperor*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dead Heat*. #2—*The Last Emperor*.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bright Lights, Big City*. #2—*The Last Emperor; The Fox and the Hound*. #3—*Biloxi Blues*. #4—*Shakedown*. #5—*Moonstruck; Dead Heat*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Shakedown*. #2—*Biloxi Blues*.

526. ROSLYN—ROSLYN—(621-8488). #1—*A Time of Destiny; Riders of the Storm*. #2—*Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Two Moon Junction*. #2—*Sunset*. #3—*Salsa*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Above the Law*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Fox and the Hound; Casual Sex?* #2—*Bloodsport*. #3—*Moonstruck*. #4—*Beetlejuice*. #5—*School Daze; Sunset*. #6—*Dead Heat*. #7—*Critters 2*. #8—*Shakedown*. #9—*Above the Law*. #10—*Jack's Back*. #11—*Salsa; Colors*. #12—*The Last Emperor*. #13—*The Unholy; Two Moon Junction*.

531. WANTAGH—WANTAGH—(781-6969). *A New Life*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Salsa*. #2—*Slaughterhouse Rock*. #3—*Shakedown*.

533. WESTBURY—WESTBURY—(333-1911). #1—*Stand and Deliver*. #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Two Moon Junction; Midnight Crossing*. #2—Through 5/12: *Bloodsport*. Beg. 5/13: *Maniac Cop*. #3—Through 5/12: *Beetlejuice*. Beg. 5/13: *Bulletproof*.

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 5/12: *Biloxi Blues*. Beg. 5/13: *Friday the 13th Part 7*. #2—Through 5/12: *The Last Emperor*. Beg. 5/13: *Maniac Cop*. #3—*Shakedown*.

602. BAY SHORE—CINEMA—(665-1722). *Salsa*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Dead Heat*. #2—*Critters 2*.

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Shakedown*. #2—Through 5/12: *Above the Law*. Beg. 5/13: *Friday the 13th Part 7*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Above the Law*. #2—*Biloxi Blues*. #3—*Colors*. #4—*Jack's Back*. #5—*Two Moon Junction; Sunset*. #6—*Critters 2*. #7—*Salsa*. #8—*Dead Heat*. #9—*Shakedown*. #10—*Beetlejuice*. #11—*Moonstruck*. #12—*The Fox and the Hound; Bloodsport*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Bloodsport*. #2—*Moonstruck*. #3—*Biloxi Blues*. #4—*Jack's Back*. #5—*Salsa*. #6—*Sunset*. #7—*Critters 2*. #8—*Dead Heat*. #9—*Shakedown*. #10—*Above the Law; Two Moon Junction*. #11—*Beetlejuice*. #12—*Colors; Casual Sex?*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Fox and the Hound; Three Men and a Baby*. #2—*The Last Emperor*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Shakedown*. #2—Through 5/12: *Salsa*. Beg. 5/13: *Friday the 13th Part 7*. #3—*Biloxi Blues*. #4—*The Last Emperor*. #5—Through 5/12: *Bloodsport*. Beg. 5/13: *Lady in White*. #6—Through 5/12: *Above the Law*. Beg. 5/13: *Salsa*. #7—Through 5/12: *Beetlejuice*. Beg. 5/13: *Maniac Cop*. #8—*Sunset*.

611. CORAM—PINE—(698-6442). #1—*Moonstruck*. #2—*Good Morning, Vietnam*. #3—*Stand and Deliver*. #4—*Three Men and a Baby*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Unbearable Lightness of Being*. #2—*Salsa*. #3—Through 5/12: *Moonstruck*. Beg. 5/13: *Lady in White*. #4—Through 5/12: *The Last Emperor*. Beg. 5/13: *White Mischief*. #5—Through 5/12: *Sunset*. Beg. 5/13: *Stormy Monday*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck*. #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

616. HUNTINGTON—SHORE—(421-5200). #1—*Beetlejuice; Two Moon Junction*. #2—*Moonstruck*. #3—*Biloxi Blues*. #4—*Salsa*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Shakedown*.

618. ISLIP—ISLIP—(581-5200). #1—*The Fox and the Hound; The Last Emperor*. #2—*Beetlejucie*. #3—*Shakedown*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Shakedown*.

620. LINDENHURST—LINDENHURST—(888-5400). *Good Morning, Vietnam.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Colors.* #2—*Dead Heat.* #3—*The Fox and the Hound; The Last Emperor.* #4—*Shakedown.* #5—*Sunset; Moonstruck.* #6—*Critters 2; Salsa.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/12: *Good Morning, Vietnam.* Beg. 5/13: *Masquerade.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 5/12: *The Seventh Sign.* Beg. 5/13: *Bulletproof.* #2—Through 5/12: *Two Moon Junction.* Beg. 5/13: *Friday the 13th Part 7.* #3—*Casual Sex?* #4—*Salsa.* #5—Through 5/12: *The Last Emperor.* Beg. 5/13: *Lady in White.* #6—*Beetlejuice.* #7—*Biloxi Blues.* #8—*The Unholy.* #9—*Dead Heat.* #10—*Tokyo Pop.* #11—Through 5/12: *Sunset.* Beg. 5/13: *Midnight Crossing.* #12—Through 5/12: *Jack's Back.* Beg. 5/13: *Maniac Cop.* #13—*Shakedown.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 5/12: *The Milagro Beanfield War.* Beg. 5/13: *Moonstruck.* #2—Through 5/12: *Permanent Record.* Beg. 5/13: *Sunset.* #3—Through 5/12: *A Time of Destiny.* Beg. 5/13: *The Last Emperor.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Colors; The Fox and the Hound.* **WEST**—*Biloxi Blues.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/12: *The Whales of August.* Beg. 5/13: *The Unbearable Lightness of Being.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Dead Heat.* #2—*Colors.* #3—*Salsa.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Salsa.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Shakedown.* #2—Through 5/12: *Biloxi Blues.* Beg. 5/13: *Maniac Cop.* #3—Through 5/12: *The Milagro Beanfield War.* Beg. 5/13: *Friday the 13th Part 7.* #4—Through 5/12: *Beetlejuice.* Beg. 5/13: *Midnight Crossing.* #5—*Dead Heat.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Dead Heat.* #2—*Colors.* #3—*Beetlejuice.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Colors.* #2—*Moonstruck; The Fox and the Hound.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Last Emperor.* #2—*The Manchurian Candidate.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Shakedown.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Milagro Beanfield War.* #2—Through 5/12: *The Last Emperor.* Beg. 5/13: *White Mischief.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 5/12: *A Time of Destiny.* Beg. 5/13: *White Mischief.* #2—*Dead Heat.* #3—Through 5/12: *Biloxi Blues.* Beg. 5/13: *Lady in White.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Last Emperor.* #2—Through 5/12: *The Milagro Beanfield War.* Beg. 5/13: *Au Revoir Les Enfants. (Good-Bye, Children.)*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Colors.* #2—*Biloxi Blues.* #3—*Shakedown.* #4—*Salsa.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Dead Heat.* #2—*Salsa.* #3—*Shakedown.* #4—*Colors.* #5—*The Last Emperor.* #6—*Above the Law.* #7—*Biloxi Blues.* #8—*Beetlejuice.* #9—*Sunset.* #10—*Moonstruck; The Fox and the Hound.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 5/12: *The Last Emperor.* Beg. 5/13: *Stormy Monday.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Salsa.* #2—*Shakedown.* #3—*Beetlejuice.* #4—Through 5/12: *Above the Law.* Beg. 5/13: *Lady in White.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 5/12: *Stand and Deliver.* Beg. 5/13: *Friday the 13th Part 7.* #2—*Shakedown.* #3—Through 5/12: *Moonstruck.* Beg. 5/13: *Maniac Cop.* #4—*Beetlejuice.* #5—*Colors; The Fox and the Hound.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Jean de Florette.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Shakedown.* #2—*Colors.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*Biloxi Blues.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Moonstruck.* #2—*The Fox and the Hound; Good Morning, Vietnam.* #3—*Dead Heat.* #4—*Colors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Jack's Back.* #2—*Three Men and a baby.* #3—*Beetlejuice.* #4—Through 5/12: *The Unholy.* Beg. 5/13: *Riders of the Storm.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Moonstruck.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 5/12: *Moonstruck.* Beg. 5/13: *Friday the 13th Part 7.* #2—*Colors.*

719. SCARSDALE—FINE ARTS—(723-6699). *Au Revoir Les Enfants. (Good-Bye, Children.)*

720. SCARSDALE—PLAZA—(725-0078). Through 5/12: *Three Men and a Baby.* Beg. 5/13: *Biloxi Blues.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Dead Heat.* #2—*Riders of the Storm.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Moonstruck.* #2—*Bright Lights, Big City.* #3—*Beetlejuice.* #4—*Critters 2.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Salsa.* #2—*Bloodsport.* #3—Through 5/12: *Sunset; Two Moon Junction.* Beg. 5/13: *Maniac Cop.* #4—*Shakedown.* #5—Through 5/12: *Above the Law.* Beg. 5/13: *Friday the 13th Part 7.* #6—*Colors.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Salsa.* #2—*Shakedown.* #3—*Critters 2.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Salsa.* #2—Through 5/12: *Sunset.* Beg. 5/13: *Lady in White.* #3—*Above the Law.* #4—*Dead Heat.* #5—*Shakedown.* #6—*Biloxi Blues.* #7—Through 5/12: *Casual Sex?* Beg. 5/13: *Maniac Cop.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Good Morning, Vietnam.* #2—Through 5/12: *The Last Emperor.* Beg. 5/13: *A New Life.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Critters 2: The Main Course.* #2—*Beetlejuice.* #3—*The Milagro Beanfield War.* #4—*Shakedown.* #5—*Colors.*

755. NEW CITY—TOWN—(634-5100). #1—*Sunset.* #2—*Beetlejuice.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Dead Heat.* #2—*Salsa.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Salsa.* #2—*Colors; The Fox and the Hound.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Dead Heat.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Dominick and Eugene.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—*Beetlejuice.*

763. STONY POINT—9 W—(942-0303). *Bright Lights, Big City.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Fox and the Hound; Hope and Glory.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*Jack's Back.* #2—*Dead Heat.* #3—*Moonstruck.*

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802. DANBURY—CINEMA—(748-2923). #1—*Above the Law; The Fox and the Hound.* #2—*Sunset.*

803. DANBURY—PALACE—(748-7496). #1—*Beetlejuice.* #2—*Critters 2.* #3—*Salsa.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Casual Sex?* #2—*Colors.*

806. FAIRFIELD—COUNTY—(334-1411). *Shakedown.*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*Colors.*

808. GREENWICH—PLAZA—(869-4030). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*A Time of Destiny.* #3—*Dead Heat.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Last Emperor.* #2—*Two Moon Junction.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*Colors.*

811. NORWALK—NORWALK—(866-9202). *Salsa.*

812. RIDGEFIELD—CINEMA—(438-3338). Program Unavailable.

813. SOUTH NORWALK—SONO—(866-9202). 5/11-12: *The Grand Highway.* 5/13–16: *A Month in the Country.* 5/17–19: *Cry Freedom.*

815. STAMFORD—AVON—(324-9205). #1—*Salsa.* #2—*Bloodsport.*

816. STAMFORD—CINEMA—(324-3100). #1—*Sunset.* #2—*Beetlejuice.* #3—*Critters 2.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*The Fox and the Hound; Jack's Back.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Bloodsport.* #2—*Sunset.* #3—*Two Moon Junction.* #4—*The Last Emperor.* #5—*Salsa.* #6—*Critters 2.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Dead Heat.* #2—*Beetlejuice.* #3—*Above the Law; Sunset.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Sunset.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *The Milagro Beanfield War.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Shakedown.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—Program Unavailable. #2—*Beetlejuice.* #3—*Colors.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Casual Sex?* #2—*Shakedown.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Above the Law.* #2—*Two Moon Junction; Casual Sex?* #3—*Beetlejuice.* #4—*Bloodsport.* #5—*Colors.* #6—*Critters 2; Sunset.* #7—*Shakedown.* #8—*Dead Heat.* #9—*Salsa.*

903. JERSEY CITY—STATE—(653-5200). #1—*Bloodsport.* #2—*Salsa.* #3—Through 5/12: *Jack's Back.* Beg. 5/13: *Maniac Cop.* #4—*Dead Heat.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Last Emperor.* #2—*The Seventh Sign.* #3—*Dead Heat.* #4—*Moonstruck.* #5—*Casual Sex?* #6—*Sunset.* #7—*Above the Law.* #8—*Biloxi Blues.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Bright Lights, Big City.* #2—*Shakedown.* #3—*Colors.* #4—*Salsa.* #5—*Critters 2.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Colors.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Above the Law.* #2—*Critters 2.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Salsa.*

914. LIVINGSTON—COLONY—(992-0800). *salsa.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Biloxi Blues.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*Biloxi Blues.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Dead Heat.* #2—*Shakedown.* #3—*Beetlejuice.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Wall Street.* #2—*Moonstruck.* #3—*The Last Emperor.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Last Emperor.* #2—*Sunset.* #3—Through 5/12: *Two Moon Junction.* Beg. 5/13: *White Mischief.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Above the Law.* #2—*Permanent Record.* #3—Through 5/12: *Two Moon Junction.* Beg. 5/13: *Shakedown.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Moonstruck.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*The Milagro Beanfield War.*

932. ELIZABETH—ELMORA—(352-3483). *Biloxi Blues.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck; The Fox and the Hound.* #2—*Colors.* #3—*Dead Heat.* #4—*Shakedown.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Au Revoir Les Enfants. (Good-Bye, Children.)*

936. UNION—UNION—(686-4373). #1—*The Last Emperor.* #2—*Shakedown.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 5/12: *Sunset.* Beg. 5/13: *Midnight Crossing.* #2—*Salsa.* #3—*Casual Sex?*

938. WESTFIELD—TWIN—(654-4720). #1—*Colors.* #2—*Beetlejuice.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Colors.* #2—*Dead Heat.*

951. CLOSTER—CLOSTER—(768-8800). *The Fox and the Hound; Good Morning, Vietnam.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Shakedown.* #2—*Casual Sex?* #3—*Sunset.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*Sunset.* #2—*The Last Emperor.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 5/12: *Sunset.* Beg. 5/13: *Maniac Cop.* #2—*The Seventh Sign.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Colors.* #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—Through 5/12: *The Last Emperor.* Beg. 5/13: *Lady in White.* #2—*Salsa.*

958. OAKLAND—TWIN—(337-4478). #1—*Above the Law.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). *Sunset.*

961. PARAMUS—BERGEN MALL—(845-4449). *The Milagro Beanfield War.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Biloxi Blues.* #2—*Bright Lights, Big City; Two Moon Junction.* #3—*Critters 2.* #4—*Bloodsport.* #5—*The Unholy.* #6—*Above the Law.* #7—*Moonstruck.* #8—*Shakedown.* #9—*Dead Heat.* #10—*Salsa.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Shakedown.* #2—*Colors.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *Wall Street.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Hope and Glory.* #2—*Wall Street.* #3—*The Last Emperor.* #4—*The Milagro Beanfield War.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Biloxi Blues; The Fox and the Hound.* #2—*The Milagro Beanfield War.* 5/15: *House of Games.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Riders of the Storm.* #3—*Shakedown; The Fox and the Hound.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Last Emperor.* #2—*Hope and Glory.* #3—*Wall Street.* #4—*Beetlejuice.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Colors.* #2—*Moonstruck.* #3—*Biloxi Blues.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Dead Heat.* #2—*Salsa.* #3—*Beetlejuice.* #4—*Shakedown.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **20, 31, 53, 89, 90, 92, 101, 111, 112, 209, 210, 214, 219, 300, 301, 309, 315, 318, 406, 503, 505, 510, 517, 528, 530, 532, 604, 606, 608, 610, 706, 708, 723, 724, 802, 819, 902, 904, 911, 921, 958, 962**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **83**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 526, 533, 613, 703, 719, 808, 917, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81**

★ **BEETLEJUICE**—(1 hr. 40 min.; 1988) Nothing in this ghoulish pop-up book of a movie is scary, but the picture gives us one jolt after another—startling explosions of energy. Director Tim Burton consistently stays ahead of the audience—almost too far ahead. He creates toy worlds that intersect with real ones, and sometimes we're not sure which one we're in. He goes very far into the wonder of logic and fantasy, and then throws in something from left field—no, from the bleachers. He's rabid, undomesticated—probably a comic genius of some sort but at this point too impatient to bring order to the brilliant profusion of his ideas. Micheal Keaton, whose face is the color of Kaopectate, and who wears voluminous coats, like Ed Wynn, is the professional poltergeist who helps a lovely young dead couple haunt their own house. Catherine O'Hara, as the pretentious sculptor, and Jeffrey Jones, a neurotic, are the awful couple who take over the house. Get yourself ready for some very odd events inspired by the music of Harry Belafonte. Cameos by Sylvia Sidney and Dick Cavett. (5/2/88) PG-13. **7, 25, 33, 52, 85, 90, 108, 112, 210, 213, 216, 218, 219, 300, 304, 306, 312, 313, 318, 400, 406, 503, 505, 508, 514, 517, 530, 600, 606, 608, 610, 616, 625, 634, 635, 706, 708, 709, 715, 722, 753, 755, 762, 803, 810, 816, 819, 900, 902, 905, 918, 938, 952, 958, 963, 970, 972**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick), having escaped from his mother's house in Brighton Beach, enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon has good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein and Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey. As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner, as if he were too civilized for the words he has to say. The movie has almost no dramatic power at all—it's charming but gutless. (3/28/88) PG-13. **53, 102, 200, 213, 214, 302, 307, 311, 406, 505, 509, 512, 513, 601, 517, 519, 523, 525, 601, 606, 608, 610, 616, 625, 627, 634, 702, 705, 706, 713, 720, 724, 800, 807, 820, 904, 916, 917, 932, 962, 968, 971**

BLOODSPORT—(1 hr. 32 min.; 1988) A young American's determination to pay tribute to his martial arts teacher leads him to the prestigious international contest. With Donald Gibb and Jean Claude Van Damme. Screenplay by Sheldon Lettich, Christopher Cosby, and Mel Friedman. Dir. Newt Arnold. R. **33, 66, 100, 111, 112, 208, 209, 210, 218, 219, 220, 222, 300, 304, 306, 312, 313, 318, 319, 406, 503, 506, 508, 517, 530, 532, 600, 606, 608, 610, 723, 815, 818, 902, 903, 962**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Jay McInerney's brittle, jokey, little state-of-the-yup novel about a young man's crisis has been turned into a mistakenly earnest and heartfelt movie by director James Bridges. Michael J. Fox, miscast, and looking like a mutt that's been locked out for the night and rained on, is Jamie Conway (the hero with no name in the novel), who almost comes apart when he loses his wife, a bubble-headed model (Phoebe Cates), and his job at a serious weekly magazine (i.e., *The New Yorker*). In a week of pleasure seeking that always ends in misery, Jamie, lead by his nighttime mentor, Tad Allagash (Kiefer Sutherland), snorts enough cocaine to support General Noriega and six colonels in the south of France, but he never gets high. Instead, he thinks of his dead mother (Dianne Wiest, who gives her deathbed scene everything she's got). The scenes at *The New Yorker* are not bad; Jason Robards does a brilliant cameo as a rumbling old alcoholic literary man kept alive by memories of Bill Faulkner and "Bunny" Wilson. But that's about it, as far as pleasure goes. With Swoosie Kurtz, Frances Sternhagen, and Tracy Pollan. McInerney did the adaptation himself. Music by Donald Fagen. (4/11/88) R. **36, 85, 502, 505, 512, 523, 722, 763, 905, 962**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. Featuring a large cast of young black and Hispanic actors. (4/18/88) R. **21, 32, 62, 67, 85, 90, 90, 100, 101, 108, 112, 200, 204, 214, 216, 217, 220, 221, 222, 305, 313, 316, 319, 401, 505, 509, 512, 514, 530, 606, 608, 621, 627, 631, 635, 636, 705, 706, 709, 711, 714, 718, 723, 753, 759, 800, 805, 807, 810, 900, 902, 905, 910, 933, 938, 950, 955, 963, 971**

MOVIES

CRITTERS 2: THE MAIN COURSE—(1 hr. 27 min.; 1988) The ferocious, tiny terrorists return to bother the hapless residents of Grovers Bend, Kansas. With Scott Grimes and Terrence Mann. Screenplay by David Twohy and Mick Garris. Dir. Garris. PG-13. **34, 100, 108, 112, 204, 207, 208, 210, 214, 216, 220, 305, 404, 505, 510, 530, 603, 606, 608, 621, 722, 724, 753, 803, 816, 818, 902, 905, 911, 962**

DA—(1 hr. 42 min.; 1988) A look at the joy and pain involved in resolving familial relationships. With Martin Sheen, William Hickey, and Barnard Hughes. Screenplay by Hugh Leonard. Dir. Matt Clark. PG. **50**

DARK HABITS—(1 hr. 58 min.; 1988) In Spanish, Eng. subtitles. A comedy about a nightclub singer who hides out in a convent filled with peculiar nuns. With Julieta Serrano and Carmen Maura. Written and directed by Pedro Almodóvar. **11**

DEAD HEAT—(1 hr. 26 min.; 1988) When a L.A.P.D. detective is killed in the line of duty, he returns from the dead so he and his partner can avenge his death. With Treat Williams and Joe Piscopo. Written by Terry Black. Dir. Mark Goldblatt. R. **24, 31, 66, 85, 106, 108, 112, 200, 207, 214, 215, 217, 220, 305, 406, 504, 510, 512, 521, 523, 530, 603, 606, 608, 621, 625, 631, 634, 635, 702, 706, 714, 721, 724, 756, 760, 801, 808, 819, 902, 903, 904, 918, 933, 950, 962, 972**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **20, 40, 761**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **36, 317, 320, 501, 513, 515, 611, 620, 623, 714, 725, 951**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habit. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 764, 967, 970**

IN A SHALLOW GRAVE—(1 hr. 32 min.; 1988) A lonely widow, a young drifter, and a disfigured WWII vet are caught in a triangle of jealousy and thwarted desire. With Michael Biehn and Patrick Dempsey. Written and directed by Kenneth Bowser. R. **55**

JACK'S BACK—(1 hr. 35 min.; 1988) A brutal murderer copies his assaults after those of Jack the Ripper. With James Spader and Cynthia Gibb. Written and directed by Rowdy Herrington. R. **37, 106, 112, 400, 530, 606, 608, 625, 715, 801, 817, 903**

JUDGMENT IN BERLIN—(1 hr. 32 min.; 1988) Based on the true story of a group of East Germans who escaped from Berlin in 1978 by hijacking a plane. With Martin Sheen, Sean Penn, and Sam Wanamaker. Screenplay by Joshua Sinclair and Leo Penn. Dir. Leo Penn. PG. **51**

LADY IN WHITE—(1 hr. 52 min.; 1988) A young boy is haunted by a ghost. With Lukas Haas, Katherine Helmond, and Len Cariou. Written and directed by Frank LaLoggia. PG-13. **20, 33, 52, 87, 210, 219, 302, 304, 309, 406, 610, 612, 625, 702, 708, 724, 956**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 64, 87, 112, 200, 203, 219, 300, 304, 308, 313, 317, 406, 509, 511, 519, 520, 521, 523, 530, 601, 609, 610, 612, 618, 621, 625, 626, 637, 700, 703, 706, 707, 725, 809, 818, 820, 904, 919, 920, 936, 953, 956, 967, 969, 970**

LOVE IS A DOG FROM HELL—(1 hr. 30 min.; 1988) In Flemish, Eng. subtitles. An off-beat coming-of-age story that explores three torrid nights in the life of a young man searching for love. With Josse De Pauw and Geert Hunaerts. Screenplay by Marc Didden and Dominique Deruddere. Dir. Deruddere. **5**

MALA NOCHE—(1 hr. 18 min.; 1985) An intricate study of mutual exploitation set in the slums of Portland, Oregon. Written and directed by Gus Van Sant. **1**

THE MASS IS ENDED—(1 hr. 44 min.; 1988) In Italian, Eng. subtitles. After several years in Rome, a young priest returns to his home parish to find that the lives of his friends and family have changed dramatically. With Nanni Moretti. Screenplay by Nanni Moretti and Sandro Petraglia. Dir. Moretti. **43**

MIDNIGHT CROSSING—(1 hr. 44 min.; 1988) Two married couples take a Caribbean cruise for relaxation, but the journey turns into a deadly treasure hunt. With Faye Dunaway, Daniel J. Travanti, and Kim Cattrall. Written by Roger Holzberg and Doug Weiser. Dir. Holzberg. R. **302, 600, 625, 634, 937**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 83, 516, 626, 634, 700, 703, 753, 820, 931, 961, 967, 968**

THE MODERNS—(2 hr. 6 min.; 1988) Reviewed in this issue. PG-13. **49**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 52, 85, 102, 112, 200, 206, 220, 222, 301, 307, 308, 322, 401, 501, 505, 507, 509, 511, 515, 517, 520, 523, 530, 606, 608, 611, 612, 613, 616, 621, 626, 636, 706, 709, 713, 714, 716, 718, 722, 757, 762, 801, 817, 821, 904, 916, 917, 919, 930, 931, 933, 962, 971**

MONDO NEW YORK—(1 hr. 22 min.; 1988) A tour through the hedonistic underworld of New York City. With Shannah Laumeister, Karen Finley, and John Sex. Written by David Silver and Harvey Keith. Dir. Keith. **11**

POWAQQATSI—(1 hr. 37 min.; 1988) Reviewed in this issue. G. **41**

RIDERS OF THE STORM—(1 hr. 32 min.; 1988) A band of Vietnam vets who operate a pirate television network use the airwaves to sabotage the presidential campaign of a right-wing female candidate. With Dennis Hopper and Michael J. Pollard. Screenplay by Scott Roberts. Dir. Maurice Phillips. R. **3, 4, 36, 526, 715, 721, 969**

SALOME'S LAST DANCE—(1 hr. 27 min.; 1988) In 1892, an unauthorized version of Oscar Wilde's banned play *Salome* is premiered in a London brothel. With Glenda Jackson, Nicholas Grace, and Stratford Johns. Written and directed by Ken Russell. R. **55**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado. Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **7, 33, 60, 65, 88, 92, 100, 101, 103, 104, 106, 107, 111, 112, 200, 207, 208, 213, 218, 219, 220, 222, 300, 303, 304, 306, 312, 313, 316, 402, 406, 503, 506, 514, 517, 527, 530, 532, 602, 606, 608, 610, 610, 612, 616, 621, 625, 631, 633, 705, 706, 708, 723, 724, 724, 756, 759, 803, 811, 815, 818, 902, 903, 905, 912, 937, 956, 962, 972**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **33, 530**

THE SEVENTH SIGN—(1 hr. 36 min.; 1988) A young pregnant woman slowly discovers that she and her unborn child play an integral role in the coming of the Apocalypse. With Demi Moore, Michael Biehn, and Jurgen Prochnow. Written by W. W. Wicket and George Kaplan. Dir. Carl Schultz. R. **33, 112, 310, 406, 505, 517, 625, 818, 904, 954**

SHAKEDOWN—(1 hr. 45 min.; 1988) A police action-drama about a legal aide attorney and a renegade New York cop who team up to solve a Central Park shootout. With Peter Weller and Sam Elliott. Written and directed by James Glickenhaus. R. **22, 35, 44, 67, 89, 90, 103, 106, 112, 204, 207, 210, 213, 216, 217, 219, 220, 222, 304, 306, 312, 315, 322, 404, 406, 504, 506, 509, 512, 517, 523, 525, 530, 532, 601, 604, 606, 608, 610, 617, 618, 619, 621, 625, 634, 638, 705, 706, 708, 709, 711, 723, 724, 724, 753, 806, 822, 901, 902, 905, 918, 921, 933, 936, 952, 963, 969, 972**

SOMEONE TO LOVE—(1 hr. 50 min.; 1988) An exploration of the private dramas of singles as they search for meaningful relationships. With Andrea Marcovicci, Sally Kellerman, and Orson Welles. Written and directed by Henry Jaglom. **84**

STAND AND DELIVER—(1 hr. 43 min.; 1988) This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance. Olmos, a growling, morose Lieutenant Castillo on *Miami Vice,* changes his appearance, weight, and manner to play the real-life teacher, Jaime Escalante, a computer technician who decided to work with East Los Angeles kids (mostly Hispanic) at the James A. Garfield High School. At first, Escalante seems a weak, burdened man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When his students challenge him, he turns a mocking hipster's wit on them, conquering with scorn and irony and, finally, encouragement and affection. Escalante prepared his students for the advanced-placement test in calculus, and, in 1982, eighteen of them passed—at that time an unheard of feat. Since then, many more have passed. The movie is stirring but not always convincing—the actors playing the students are much too soft. With Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. (4/18/88) PG. **10, 85, 203, 304, 310, 504, 533, 611, 709**

STICKY FINGERS—(1 hr. 45 min.; 1988) When they discover a bag containing a million dollars, two struggling musicians go on a shopping spree that opens a hornet's nest of complications. With Melanie Mayron, Helen Slater, and Eileen Brennan. Written by Catlin Adams and Melanie Mayron. Dir. Adams. PG-13. **7, 62**

STORMY MONDAY—(1 hr. 33 min.; 1988) Reviewed in this issue. R. **60, 84, 219, 310, 612, 707**

THE SUICIDE CLUB—(1 hr. 30 min.; 1988) A young heiress contemplates the futility of life after her brother's suicide and is drawn into a cultish group who risk life or death in a strange card game. With Mariel Hemingway and Robert Joy. Screenplay by Susan Kouguell and Carl Capotorto. Dir. James Bruce. R. **37**

SUNSET—(1 hr. 47 min.; 1988) A comedy about a silent film star preparing to make his first talkie. With Bruce Willis and James Garner. Written and directed by Blake Edwards. R. **7, 33, 42, 101, 106, 112, 200, 215, 218, 219, 220, 300, 302, 304, 309, 313, 316, 504, 506, 512, 514, 517, 527, 530, 606, 608, 610, 612, 621, 625, 626, 706, 723, 724, 755, 802, 816, 818, 819, 820, 902, 904, 920, 937, 952, 953, 954, 959**

A TAXING WOMAN—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. A comedy about a very persistent tax collector and an equally persistent tax evader. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **81**

38: VIENNA BEFORE THE FALL—(1 hr. 36 min.; 1988) In German, Eng. subtitles. A young Jewish playwright and his German lover are caught in the maelstrom of rising anti-Semitism and hypocrisy in pre-Anschluss Austria. With Tobias Engel and Sunnyi Melles. Written and directed by Wolfgang Glück. **81**

A TIME OF DESTINY—(1 hr. 55 min.; 1988) A chronicle of the tribulations of a prosperous Basque family during World War II. With William Hurt, Timothy Hutton, and Melissa Leo. Screenplay by Anna Thomas and Gregory Nava. Dir. Nava. PG-13. **48, 514, 526, 527, 626, 702, 808**

TWO MOON JUNCTION—(1 hr. 44 min.; 1988) A rich Southern girl, engaged to an aristocratic man, is forced to reevaluate her situation when she falls for a carny from a travelling circus. With Sherilyn Senn and Richard Tyson. Written and directed by Zalman King. R. **20, 37, 112, 200, 213, 218, 219, 302, 304, 309, 406, 503, 510, 516, 518, 527, 530, 600, 606, 608, 616, 625, 723, 809, 818, 902, 920, 921, 962**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **24, 51, 87, 612, 630, 713**

THE UNHOLY—(1 hr. 44 min.; 1988) A priest battles a deadly demon. With Ben Cross, Ned Beatty, and Hal Holbrook. Written by Philip Yordan and Fernando Fonseca. Dir. Camilo Vila. R. **30, 112, 517, 530, 625, 715, 818, 962**

★ **WALL STREET**—(2 hr.; 1987) In this melodrama about greed and corruption in New York, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic and irresistible, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who work for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **54, 210, 919, 964, 967, 970**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a

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collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence becomes blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been hunting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked with Radford on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation, folie de grandeur, and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **11, 20, 33, 43, 52, 87, 210, 219, 219, 302, 304, 304, 309, 310, 406, 610, 612, 612, 625, 700, 702, 702, 708, 724, 920, 956**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

REVIVALS

AMARCORD—(2 hr. 7 min.; 1973) In Italian, Eng. subtitles. The best of Fellini's later movies, an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **9**

AND THE SHIP SAILS ON—(2 hr. 8 min.; 1983) In Italian, Eng. subtitles. Prodigiously imaginative, at times brilliant Fellini, yet filled with arbitrary and ultimately boring details. Beginning as a silent black-and-white quasi-newsreel about the cream of pre-World War I European society embarking on a cruise, the movie gradually transforms into sound and color, as if moving from a dreaming to a waking state. A grand metaphor for the collapse of European culture, it declines into a traditional Fellini circus. **9**

THE ASPHALT JUNGLE—(1 hr. 52 min.; 1950) A minor masterpiece of mood and suspense, ironic and realistic, about jewel thieves being tracked down following an elaborately schemed heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Marc Lawrence. Dir. John Huston. **47**

BARRY LYNDON—(3 hr. 3 min.; 1975) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's worth seeing for the picaresque story and lush scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. **2**

BOUDU SAVED FROM DROWNING—(1 hr. 27 min.; 1932) In French, Eng. subtitles. Jean Renoir's classic social satire. It's far more lyrical, subtle, and spontaneous than Paul Mazursky's 1986 *Down and Out in Beverly Hills,* which borrowed its premise. The great Michel Simon is hilarious as the burly tramp Boudu, who, stymied in his spectacular suicide leap into the Seine, takes over the bourgeois household of a Parisian bookseller, seducing his wife and maid. **8**

CHINATOWN—(2 hr. 11 min.; 1974) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **47**

A CLOCKWORK ORANGE—(2 hr. 17 min.; 1971) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst. Based on Anthony Burgess's novel, the movie has neither the verbal richness of Burgess's language nor the human values inherent in the story. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. **9**

THE DEVIL IS A WOMAN—(1 hr. 23 min.; 1935) The last picture Marlene Dietrich made with her Svengali, director Josef von Sternberg, this tale of a Spanish *femme fatale* is so baroque as to be practically immobile, but great fun for lovers of the amusingly perverse. Buñuel used the same source material for *That Obscure Object of Desire.* **2**

DIVA—(2 hr. 3 min.; 1981) In French, Eng. subtitles. A Parisian postman in love with an American opera singer makes an illegal tape of one of her concerts. He accidentally picks up another tape (which incriminates a Paris cop), and people keep trying to kill him in order to take the tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **8**

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natural enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. **112, 206, 505, 512, 523, 530, 606, 609, 618, 621, 627, 636, 706, 709, 714, 759, 764, 802, 817, 933, 951, 968, 969**

HOUR OF THE WOLF—(1 hr. 28 min.; 1968) In Swedish, Eng. subtitles. An Ingmar Bergman dazzler. The tormented mind of a missing artist is explored through a diary and a wife's recollections. Bergman is close to the top of his form here. With Max von Sydow and Liv Ullmann. **9**

IF . . .—(1 hr. 51 min., 1969) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. **9**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. **9**

THE MISFITS—(2 hr. 4 min.; 1961) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by John Huston, with Marilyn Monroe (her last film), Clark Gable (his last, too), Eli Wallach, and Montgomery Clift. **47**

THE MOON IN THE GUTTER—(2 hr. 6 min.; 1983) An unmitigated disaster by Jean-Jacques Beineix, the talented director of *Diva.* The movie is solemn, even portentous; Beineix gives us a port setting, a bar, a pool of blood, a group of ineffably languid characters circling around one another, a generally amorphous atmosphere. With Gérard Depardieu and Nastassja Kinski. **2**

THE SCARLET EMPRESS—(1 hr. 49 min.; 1934) Marlene Dietrich told Maximilian Schell in *Marlene* that this was her favorite movie, and a sumptuous piece of decoration and glamour it is. Think of it as the life of Catherine the Great as a series of dazzling star turns. Dir. Josef von Sternberg. **8**

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BROADWAY

Previews and Openings

Wednesday, May 11

CARRIE—A musical by Michael Gore, Dean Pitchford, and Lawrence D. Cohen; choreographed by Debbie Allen, based on the spooky novel of the same name by Stephen King; directed by Terry Hands. Seventeen-year-old Linzi Hateley has the title role, and Betty Buckley plays her mother. Featured in the cast are Charlotte d'Amboise, Darlene Love, Gene Anthony Ray, Paul Gyngell, and Sally Ann Triplett. The story tells of a girl who has, among other strange powers, the gift of telekinesis, thus can move objects and people at will. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $35 to $50. Wednesday at 2, $22.50 to $45. Previewing now, prior to an announced 5/12 opening. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hrs. 15 mins. All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45; through Labor Day, and maybe later. **Vivian Beaumont Theater,** Lincoln Center, Sixty-fifth Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8 (dark on Thursdays), $27.50 through $40; Saturday at 2, Sunday at 3, $25 through $35; Wednesday at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery are the present co-stars in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Monday through Saturday at 8, $27.50 to $37.50, Saturday at 2, $25 to $35, Wednewsday at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars again as the Master of Ceremonies in this renovated production of the acclaimed musical, with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field. It opened October 22, 1987. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30 to $45; Friday and Saturday at 8, $40 to $50; Wednesday at 2, $28.50 to $40; through 6/19. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Monday through Friday. at 8, Saturday at 2 and 8, $30 to $47.50; Wednesday at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. The plot focuses on a fierce battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Monday through Saturday at 8, Saturday at 2, $35 to $50; Wednesday at 2, $27.50 to $42.50. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tayana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tuesday through Thursday at 8, $10 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $15 to $37.50; Wednesday at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, and music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne,** 205 W. 46th St. (246-0102). 2 hrs. 35 mins. All major credit cards.

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement by Lar Lubovitch; opened 11/5/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—The great man has returned, for a limited run, with new insights in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tuesday through Thursday at 8, Sunday at 3, $15 to $32.50; Friday and Saturday at 8, $17.50 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play (in an unimpeachable production) takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. With Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues.-Thurs. at 8, $20-$35; Friday and Saturday at 8, $20 to $37.50; Wednesday at 2, Saturday and Sunday at 3, $15 to $32.50. The Yale Repertory Theater at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Robin Phillips. With Paul Shenar, Randle Mell, Alan Scarfe, Philip Kerr, Cherry Jones, Jack Gwillim, and Thomas Hill. Tuesday through Saturday at 8, $30 to $40; Saturday at 2 and Sunday at 3, $25 to $37.50; Wednesday at 2, $25 to $35; through 6/26. **Mark Hellinger,** 237 West Fifty-first Street (246-0102). All major credit cards. 2 hrs. 30 min.

MAIL-Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker who's just returned from a four-month absence and finds a backlog of unopened mail, some of which miraculously comes to life; directed by Andrew Cadiff. Featured in the cast are Antonia Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Monday through Thursday at 8, $35 to $45; Friday and Saturday at 8, $37.50 to $47.50; Wednesday and Saturday at 2, $32.50 to $42.50. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 20 mins. All major credit cards.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, and Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. Major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $47.50; Wednesday at 2, $30 to $40. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—An expert interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Richard Rodgers, Lorenz Hart, and other masters of the American popular song. Through 6/12. Tuesday through Friday at 8, Sunday at 3 and 8; $35; Saturday at 7 and 9:30, $40. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton, and adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. It's fun, and there are pretty semi-nude girls, muscular male dancers, cajoling Brazilian melodies, expertly played; dazzling acrobatic performances, and a grandiose recreation of Carnevale in Rio. Tuesday through Thursday at 8, Saturday at 2, $35 to $40; Friday and Saturday at 8, $35 to $45; Sunday at 3 and 7:30; $30. **Ambassador Theater,** 219 West 49th Street (239-6200). All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography was by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opening date was January 26, 1988. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE! ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. The first act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. The second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, and Sunday at 3; $40; Wednesday at 2, $47.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). All major credit cards. 2 hrs.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The plot revolves about a great train race around the United States to determine the greatest locomotive of them all. Cast members, in magnificient costumes, on skates play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $47.50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Pamela Payton-Wright, Kim Coates, Frank Converse, and Jean Hackett star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States-Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $32.50 to $37.50; Wednesday at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 6/5. **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200) **IRLS**

BYE BYE BIRDIE—Revival of the 1960 musical about a rock idol about to be drafted, with book by Michael Stewart, music by Charles Strouse, and lyrics by Lee Adams; directed by Christopher Catt. Featured in the cast are Fred Goldberg, John Keane, Arlene Persico, Elizabeth Ludlow, and Susan Carlino. Opens 5/12 at 7:30, then 5/13, 14, 19, 20, 21 at 8, and 5/14, 15, 21, 22 at 3; $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

EUGENE O'NEILL DOUBLE BILL—Jean Sullivan is featured in *Before Breakfast,* directed by Michael Fischetti, and Fischetti is also featured with Frank Geraci in *Hughie*, under the direction of Gino Gilio. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3; $18; through 6/12. **South Street Theater,** 424 West 42nd Street (279-4200).

DANDY DICK—The 100th anniversary production of Arthur Wing Pinero's play, starring Jan Miner, Gordon Chater, and Edward Hibbert, directed by Jimmy Bohr, tells of an Episcopal dean who tries to maintain order in a household full of racing enthusiasts. Tues. through Sun. at 8, Wed., Sat., and Sun. at 2; $20 to $28; 5/11 through 7/17. **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

DRIVING MISS DAISY—The return of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

EVENING STAR—Milcha Sanchez-Scott's play about a Hispanic family very upset about one of its members with 'a bun in the oven'; directed by Paul Zimet. Tues. through Saturday at 8, Sunday at 3 and 8; $10; through 5/22. **The Cubiculo Theater,** 414 West 51st Street (265-2138).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20; through 5/22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE GRANDMA PLAYS—Tod Graff's play, directed by Steve Gomer, chronicles 40 years in the life of a quirky, indomitable Jewish woman in Brooklyn. Featured in the cast are Jane Hoffman, Taina Elg, Alma Cuervo, and Francine Beers. Tues. through Sat. at 8, Sun. at 3 and 7:30; $12 and $15; through 6/5. **Vineyard Theater,** 309 East 26th Street (683-0696).

HEDDA GABLER—A revival of Henrik Ibsen's play dealing with a woman trying to find her purpose for living in a male-dominated society; directed by Harv Dean. Featured in the cast are Lucille Saint Peer, Denbra Albert, Roseanna Rabito, Charles Beglan, Stephen Michaels, Molly Castelloe, and Henry Mellen. Wednesday through Saturday at 8, Sunday at 3; $10; through 5/22. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

KAYE BALLARD: WORKING 42ND STREET AT LAST!—Her accompanists are pianist-composer Arthur Siegel and cellist, Miss Faun. Kay presents in song and comedy her views on the world around her these days. Wednesday through Saturday at 8, Saturday at 5, and Sunday at 3 (May 11 through 14). After that Monday and Wednesday through Saturday at 8, Saturday at 5 and Sunday at 3 and 7. June 12 is the closing date; all seat are $22.50. **Kaufman Theater,** 534 West 42nd Street (563-1684).

THE LEGACY—Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 5th Ave. (427-5615).

THE LOVE TALKER—Deborah Pryor's play, set in the mountains of rural Virginia, tells of two orphaned sisters who are ensnared by a pair of sensual forest spirits! Directed by Steven Ramay, it stars Mark Wilson, Laura San Giacomo, Jill Tasker, and Vicki Lewis. Wed. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $15 and $18; through 5/15. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

MADAME DE SADE—Yukio Mishima's play, set in France during the beginnings of the Revolution, and described as "Sade seen through women's eyes." Directed by Ron Nakahara, with Natsuko Ohama in the title role and Tina Chen as her mother. Also in the cast are Jodi Long, Lauren Tom, and Ann M. Tsuji; translated by Donald Keene. Through 5/21; Tues. through Sat. at 8, Sat. at 2; $14 and $18. Presented by the Pan-Asian Repertory at **Playhouse 46,** St. Clement's Church, 423 West 46th Street (245-2660).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MASTER BUILDER—Ibsen's drama about a talented man burdened with remorse & fear of the younger generation; directed by Allen Schroeter. Fri. & Sat. at 8, Sun. at 3; through 5/27; $10. Sun. at 7:30, through 5/22, *The War in New Jersey*, by Alexander Wells, about Vietnam vets finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Theater,** 252 W. 81st St. (874-7290).

MONSIEUR AMILCAR—Yves Jamiaque's boulevard comedy, directed by Lucas Skipitaris, about a properous Parisian who is beginning to confuse fantasy & reality; with Peter Pagan, Billie Stewart, & Ron Randel. Thur. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; through 6/4; $10. **Riverwest,** 155 Bank St. (243-0259).

MRS. DALLY HAS A LOVER—A comedy by William Hanley, directed by Roger T. Danford, features Judith Ivey as a middle-aged woman who loses her husband's affection and rediscovers romance in the arms of the young man from upstairs. With Ron Orbach and Jason Gedrick. Thurs.-Sat. at 8, Sun. at 5; 5/12–6/5; $10. **Westbeth Center,** 151 Bank St. (691-2272).

NAUGHTY MARIETTA—Revival of the musical by Victor Herbert, with book and lyrics by Rida Johnson Young, directed by Raymond Allen and Jerry Gotham. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $20 to $17.50 ($12 for students, seniors, and children); through 5/29. Presented by the Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NO TIME FLAT—Larry Ketron's play stars Daniel Ahearn as a screen writer and Viet Nam veteran who is drawn into a search of his past; directed by Peter Maloney. Featured in the cast are Sandra Bullock, Linda Cook, and Paul Geier. Tues. through Sat. at 8, Sun. at 3 and 7; $18; through 5/22. **WPA Theater,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Julie J. Haner, and Mary-Pat Green, all of them delightful. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues.-Thur. at 8, Sun. at 7; $23; Fri. at 8, Sat. at 7 & 10, Sun. at 3; $27. **Circle-in-the-Square Downtown,** 159 Bleecker St. (254-6330).

OLD NEW YORK: NEW YEAR'S DAY—Written and directed by Donalt T. Sanders, the play, adapted from Edith Wharton's novel, tells of an adulterous affair spanning the year 1870 to 1910. Featured in the cast are Kate Farrell, John Custis, John White, Janet Scurria, Rosemarie Engle, and Peter Lane. Wed. and Thurs. at 8, Sat. at 7 and 10; through 5/21; $20. New York Shakespeare Festival's **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Halliday. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$28. **Players Theater,** 115 Macdougal Street (254-5076).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving (who proves she is one of our best--least affected, mannered cosmeticized--young actresses), and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ROSENFELD'S WAR—Gus Weill's story of the 1939 Congressional hearings on a bill which would have permitted 20,000 children from Germany to enter the United States if President Roosevelt had not vetoed it; directed by Terry Knickerbocker. Wednesday through Thursday and Saturday at 8, Sunday at 2 and 7; $21.50; through 5/15. Presented by the Mosaic Theater at the **92nd Street Y,** 1395 Lexington Avenue (996-1100).

ST. HUGO OF CENTRAL PARK—Jeff Kindley's comedy about a boy from Brooklyn who goes to live in Central Park with the pigeons...and miracles happen! Directed by Bob Bridges, with Jeff Garrett in the title role. Also in the cast are Judith Tillman, James Hartman, Ian Shupeck, Roger Chapman, Anna Holbrook, Marilyn Caskey, and Mace Barrett. Wed. through Sat. at 8, Wed. and Sat. at 2, Tues. and Thurs. at 1 p.m.; $15; through 6/11. **Lamb's Theater Company,** 130 West 44th Street (997-1780).

SANDRA BERNHARD—*Without You I'm Nothing:* This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friiday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl)*. Ava Haddad stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tue. through Thur. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. and Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SPOILS OF WAR—Michael Weller's play about the emotional tensions between a 16-year-old and his divorced parents; directed by Austin Pendleton. Featured in the cast are Larry Bryggman, Kate Nelligan, Annette Bening, Kevin O'Rourke, Cheryl Giannini, Christopher Coller, Anthony Picciano, Alice Playten. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $16 and $20; through 5/29. **Second Stage,** Broadway at 76th Street (873-6103).

STAR-CROSSED LOVERS—A musical wherein a young writer discovers the world's greatest love story and realizes his dream; written and directed by Richard Haase. Wednesday through Saturday at 8, Sundays at 3; $15. American Theater of Actors at **Churnuchin Theater,** 314 West 54th Street (942-5514).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Susan Mansur, Mary Fogarty, Constance Shulman, Elizabeth Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa (wear comfortable shoes); directed by Richard Rose. Mon. through Wed. at 8, $100; Fri. at 8, $120; Sat. at 6 and 10, $135; Wed. at 2, $60. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50; from 5/11. **Astor Place Theater,** 434 Lafayette Street (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake & Carole Monferdini. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22–$25. **Provincetown,** 133 Macdougal St. (477-5048). ● ●

WINE IN MY BLOOD—A musical about the Italian immigrants in America in 1919. Wine-making was always part of their culture, and the alternative to prohibition was bootlegging. Book and lyrics by M.A.Coimparato, music by Bennie Martini; directed by Marcello Rollando. Thur.–Sat. at 8, Sun. at 2 $15; through 5/29. **Nat Horne,** 440 West 42nd Street (718-296-1059).

THE YELLOW DOG CONTRACT—Martin Shakar, Janet Ward, and Larry Block star in Ed Setrakian's play, set in a Virginia mining town in 1919, is about the genocide of two million Armenians in 1915 as recalled by a survivor of this holocaust. Wed. through Sat. at 8, Sat. and Sun. at 3; $20; through 5/29. **Apple Corp. Theater,** 336 West 20th Street (279-4200).

ZERO POSITIVE—Harry Kondoleon's play is about a father and his son grappling with their mortality; directed by Kenneth Elliott. The cast features Tony Shalhoub, Frances Conroy, Richard McMillan, David Pierce, Edward Atienza, and Beth Austin. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 6/3. Shakespeare Feastival's **Public Theater/LuEsther Hall,** 425 Lafayette St. (598-7150).

THEATER COMPANIES

AMERICAN JEWISH THEATER—A revival of Neil Simon's *Last of the Red Hot Lovers; directed by John Driver,* which cocerns a fish market proprietor and his attempts to seduce three different women. Stars are Tovah Feldshuh, Marcia Jean Kurtz, Becky London, and Ethan Phillips; directed by John Driver. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $20; from 5/14. **Theater Guinevere,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $6–$12; through 5/29. Phone for specifics. **Billy Holiday Theater,** 1368 Fulton St., Bklyn (1/718-636-0918).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party,* a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. With David Strathairn, Peter Riegert, Richard Riehle, Georgine Hall, Robert Gerringer, Wendy Makkena. Tues.–Sat. at 8, Sat. & Sun. at 2; $18–$20; through 5/22. **CSC,** 136 E. 13th St. (677-4210).

COURTYARD PLAYERS—Frederick Stroppel's *A Good Man,* directed by Kevin O'Connor, is a comedy in mourning. It takes place at a wake where a mighty unpleasant, albeit bereaved, family is reunited. Wed. through Sun. at 8; through 5/22; $8. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—*No, No, Nanette!,* music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach; directed by Margaret Denithorne. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; 5/12 through 6/5. **Equity Library Theater,** 310 Riverside Dr. (663-2028). Entrance on 103rd St.

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights,* a comedy about a boy and his father in the 1940s; directed by David Saint. Tuesday through

Thursday and Saturday at 8, Sunday at 2 and 7; $15 to $18. **Theater,** 344 East 14th Street (505-2667).

MANHATTAN THEATER CLUB—Beth Henley's *The Debutante Ball*, directed by Norman Rene, with Carol Kane, and Trey Wilson, a comedy set in Hattiesburg, Miss., wherein an eccentric southern family gathers on the eve of their misfit daughter's society debut. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $25 to $30; through 5/15. Stage Two at **City Center Theater,** 131 West 55th Street (246-8989).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet*, third in the Shakespeare Marathon, directed by Les Waters, features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tuesday through Saturday at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 6/5. **Public-/Newman,** 425 Lafayette Street (598-7150).

PRIMARY STAGES COMPANY—An evening of four off-center one-acters: Richard Dresser's *Splitsville*, about an unemployed bouncer and his career-minded wife, directed by Gloria Muzio; Ron Carlson's *The Time I Died*, about what happens when a woman dies, and then comes back, and *Madame Zelena Finally Comes Clean*, about a reluctant psychic, and Don Wollner's *Lone Deer*, about a woman reporter who interviews a famous actor; the last three directed by Gregory Lehane. Wed. through Fri. at 8, Sat. at 6 and 9:30, and Sun. at 3; 5/11 through 28; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

RAPP RESIDENT THEATER COMPANY—Shakespeare's *Measure for Measure* features George McGrath, Daniel O'Shea, Lisa Diton, Jared Hammond, Maxine Prescott, and others in this enigmatic comedy, herein moved out of the sixteenth century and into the mainstream of current American politics. Wed. through Sat. at 8, Sun. at 7; $10; through 5/29. Free tickets for residents of the Lower East Side. **RAPP Arts Center,** 220 East 4th Street (529-6160).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*. Thursday through Saturday at 8, Sunday at 3 and 7. (Through 5/15: eight special presentations at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Double Twist,* a murder mystery depicting lawyers involved with power to succeed over the written law, motive, money, and greed notwithstanding. Wed. through Sat. at 8; $10; through 5/28. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BAR AT THE PINK FLAMINGO—A comedy by Sam and Zelda Schwartz, directed by Ron Bohn. It's 1944 in the Florida Keys, and talk is cheap. Fri. and Sat. at 8, Sun. at 3:30; $8. **The Actors Factory,** 149 West 29th Street (594-1494).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. With Sarah Watchman, Thomas Crouch, James Sherman, Mary Johnson, and Doug Lieth. Fri. and Sat. at 8, through 6/11; $10. **Noho Theater,** 2 Bond St.(642-8009).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thursday at 8, Saturday at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton Street

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $6 to $12; through 5/29. Phone theater for specifics. **Billy Holiday Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

COMPULSION—Meyer Levin's own dramatization of his novel based on the 1924 Leopold-Loeb child murder; directed by Sharon Ulrick, with a cast of over 50. Kirk Fogg and Alexander Harrington play the killers. Friday and Saturday at 8, Sat. at 3 and 8, Sunday at 3; through 5/22; $8. **Ernie Martin Theater,** 311 West 43rd Street, 5th floor (279-4200).

DIARY OF A MADMAN—Based on short stories by Gogol, directed by Alicia Barouch. Thur.-Sat. at 8, Sat. & Sun. at 3; $10; through 5/14. **Bechmann Theater,** 314 W. 54th St. (581-3044).

THE DISPUTE—Pierre Marivaux's 1744 play about four people, isolated since birth, turned loose together to test which sex is more faithful; directed by Liz Diamond. Thurs. through Sat. at 8; Thurs. at 11 a.m.; Sun. at 3; $8 to $10. Through 5/22. **New Theater of Brooklyn,** 465 Dean Street (718/230-3366).

DOUBLE BILLL—Shakespeare's *The Comedy of Errors,* directed by Richard Ziman; Thursday through Sunday at 7:30, Saturday and Sunday at 2; $6. Paul Sills's *Story Theater,* directed by Bill Britten. 5/19 through 22; Thursday through Sunday at 7:30, Saturday and Sunday at 2; $6. Fiorello H. LaGuardia High School, 100 Amsterdam Avenue (496-0452).

DUTCHMAN—LeRoi Jones's 1964 play dealing with racial unrest as exemplified by an incident in the New York subway system; directed by Gene Frankel. Fri. through Sun. at 8, Sun. at 3; $8; through 5/22. **Gene Frankel Theater,** 14 Bond St. (777-1710).

ECHOES—Katherine Houghton, James Duff, and Trish Vradenburg are among ten playwrights who have contributed to thisi showcase of 12 one-acters, all of which examine the emotional and complex relationships women share. Featured in the casts are Deidre Westervelt, Francine Farrell, Elizabeth Karr, Wendy Waterman, and Judith Scarpone. Tues. through Sat. at 8, Sun. at 3; $8; 5/10 through 22. **44th Street Playhouse,** 358 West 44th Street (279-4200).

ELLIDA, THE LADY FROM THE SEA—Anthony Osnato's adaptation of Henrik Ibsen's 1888 drama, directed by the adapter. Featured in the cast are Susan Kirby, Don Mousted, Mary Cushman, David Louden, Doug Kaufman, Paris Kiely, and Kevin Mahon. Thursday through Saturday at 8; 5/12 through 5/28; $8. Seventh Sign production at **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845)).

THE ELEPHANT MAN—Bernard Pomerance's play about John Merrick, the 19th-century grotesquely deformed indivdual; directed by Samuel Leiter. Featured in the cast are Lon Extract, Michael Howard, and Deborah Liss. Thurs. through Sat. at 8, Sat. and Sun. at 2; $4 and $5; through 5/15. **Gershwin Theater,** Brooklyn College, Flatbush and Nostrand Avenues (434-1900).

AN EVENING OF TENNESSEE WILLIAMS—Four one-acters not often seen East of the Mississippi: *Talk to Me Like the Rain and Let Me Listen, Hello From Bertha, This Property is Condemned,* and *Auto da Fe.* Sun. through Wed. at 7:30; $8; through 5/11. Colony Theater at **18th St. Playhouse,** 145 West 18th Street (877-6907).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

HEAT—William Hauptman's expressionistic play about sex and murder among teen-agers in the American Southwest; directed by Arthur C. Catricala. Featured in the cast are Debra Cerrutti, Garrett Walters, Jon Ford, Claudia Frank, and Randall Rapstine. Tues. through Sun. at 8; 5/10 through 22; $8. Presented by NewNine Company at the **William Redfield Theater,** 354 West 45th Street (874-6241).

THE IMAGINARY INVALID—A revival of Moliere's delicious comedy concerning the trials and tribulations of a hopeless valetudinarian and his love-smitten daughter, in an updated and changed version set outside New Orleans in the early 1930s; directed by Fred Fondren. Featured in the cast are Wyatt Obeid, Cordelia Neall, Hartney Berandish, Stephen Broker, Laura Lemle, Kerry Mortell, Joe Da Versa, and Timothy M. Douglas. Thursday through Sunday at 8; through 6/5; $8. **Prometheus,** 239 E. 5th St. (477-8689).

I'M OKAY, BUT YOU KEEP SCREWING ME UP—Robert John Keiber's comedy revue demonstrates through sketches, music, and improvisations, how impossible it is to take respnsibility for one's own life. Mon., Wed., and Fri. at 8; $10; through 5/27. **American Banana Company,** 112 Charlton Street (645-9630).

THE KILLER—An adaptation of Eugene Ionesco's play is an expression of man's inexhaustible search for a paradise on earth; directed by Barbara Schofield. Featured in the cast are Dan Tedlie, John Dougherty, Diana Bober, Vince Monzo, David Mazzeo, and Judy Breitman. Thurs. through Sat. at 8, Sun. at 2; through 5/14; $8. **House of Candles Theater,** 99 Stanton Street (353-3088).

THE LITTLE MANOR—An absurdist play written in 1923 by Polish Playwright Stanislaw Ignacy Witkiewicz, translated by Isabella Knight, and directed by Ewa Kuryluk. It tells of a woman who returns from the dead and takes her family back with her to the 'other side' rather than leave them in a socially corrupt world! Featured in the cast are Isabella Knight, Wallace Norman, Rhapsody Simon, and Cindi Winget. Thursday through Saturday at 8, Sunday at 3; $8; 5/12 through 6/5. **Interart Theater,** 549 West 52nd Street (246-1050).

THE LODGER—Joan Schenkar's play about two women who insist they are keeping a male prisoer in their guest room; directed by Richard Riehle, featuring Terres Unsoeld and Julia Glander. Thurs. through Sun. at 8; 5/12 through 29; $4. **Theater for the New City,** 155 First Avenue (254-1109).

MEN, WOMEN, AND MARGARET FULLER—Laurie James re-captures the bold character and words of a leading woman radical intellect of the 19th century. The script is based on her journals, letters, articles, and books. 5/15, 22, and 29, at 5; $10. **13th Street Repertory Company,** 50 West 13th Street (675-6677).

NATIONAL LUNCH—A musical satire on election year politics by Jerry Polner, and Frank Micare, directed by John Daggett. It follows the adventures of an innocent from the midwest who wants to get "involved" in the political process. Thurs.-Sat. at 8, Sun. at 3; $7 & $8; through 5/22. **Gowanus Arts Exchange Theater,** 295 Douglass Street (718/797-4618)

PEER GYNT: THE MOVIES—Henrik Ibsen's drama, directed by Jim Niesen and Annie B. Parson, adapted and performed by the Irondale Ensemble Project; Wed. through Sat. at 8; through 5/20. **Cooper Square Theater,** 50 East Seventh Street (666-7856).

RABBIT TOBACCO—Chauncey Shepherd's play, set in a sawdust bar in the deep south, where men and women are discussing their sometimes colorful, sometimes hard lives. Thurs.-Sat. at 8, Sun. at 3; $8; 5/19–22; $7. **Theater 22,** 54 W. 22nd St. (1/718-326-3178).

RICHARD III—Shakespeare's tragedy about the king reputed to have had his nephews murdered in the Tower; directed by Steven Keim. Thurs. through Sat. at 8, Sun. at 3; $8; through 5/22. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THE SCHOOL FOR SCANDAL—Richard Brinsley Sheridan's play has those champions of scandal, Lady Sneerwell and her cohorts, taking center stage; directed by Robert Perillo. Wed.-Sat. at 8; 4/22 at 2 and 7, 6/4 at 3 and 8; 5/18 through 6/4. Kindred Productions at **Actor's Outlet,** 120 W. 28th St. (645-0783).

SUDDENLY LAST SUMMER—Revival of Tennessee Williams's play; directed by Michael LaPolla; with Carol Goans, Marilyn LaBue, Larry Malzberg, Joanna Going, Linda King. Thurs.-Sun., 5/12-15, & Wed.-Sat., 5/18 through 21. $8 and $10. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

WE LIVE IN A TRAILER HOUSE AND TRY NOT TO GO CRAZY—Craig Volk's play, directed by Ernie Shaheen, tells of the blue-collar life of a couple who live in a tiny cramped trailer in a South Dakota mining town. Thurs.-Mon. at 8; Sun. at 3; through 5/23; $10. **Actors' Space,** 250 W. 54th St., 10th fl. (757-5900).

WHEEL AND DEAL—Phil Bosakowski's comedy about three men in police custody for minor offenses who are sentenced to clean and polish a corrupt police captain's car; directed by the author. Thur., Fri., and Sun. at 8, Sat. at 7 and 10; $10; from 6/2. **The Real Garage,** 145 Charles Street (925-1630).

THE WILD DUCK—Henrik Ibsen's play offers a compassionate portrait of troubled and fragile individuals; directed by Raymond David Marciniak. Thur. through Sat. at 8; $7; through 5/14. **Grace and St. Paul's Church,** 123 West 71st Street (362-8793).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Drawings and paintings by this American Precisionist (1891–1948); through 6/4. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

FRANK W. BENSON—Paintings by this American Impressionist, executed between 1896–1920; through 6/11. Spanierman, 50 E. 78th St. (879-7085).

FORREST BESS—A retrospective of visionary paintings from the 1930's to the 70's, in an exhibition that will travel to the Museum of Contemporary Art in Chicago; through 5/14. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

IACOBO BORGES—New paintings; through 6/30. C.D.S., 13 E. 75th St. (772-9555).

IOHN CONSTABLE—Paintings and drawings, many on loan from various American and European museums, and from private collections; through 6/25. Salander-O'Reilly, 22 E. 80th St. (879-6606).

PAUL DELVAUX/MAGRITTE—Paintings, watercolors, and drawings by both; through 6/18. Elkon, 18 E. 81st St. (535-3940).

SIMON DINNERSTEIN—New paintings; through 6/3. Staempfli, 47 E. 77th St. (535-1919).

IAMES GILLRAY/HONORE DAUMIER—Prints by both artists known for their caricatures; though 6/6. McCarron, 1014 Madison Ave. (772-1181).

AHARON GLUSKA/JUDITH TURNER—New works/Black and white photographs that are joined together to form a series. Through 5/28. Urdang, 23 E. 74th St. (288-7004).

NED HALEY—Sculptures and wall pieces that incorporate architectural elements, plus drawings; through 5/28. Cecil, 16 E. 72nd St. (517-3605).

NEIL JENNEY—Paintings and sculptures from the past five years, many from the artist's personal collection, in an exhibition entitled, "A Museum Show"; through 5/31. Horan, 35 E. 67th St. (517-9410).

IANE KAPLOWITZ—New drawings and paintings that present a humorous mix of images from art history and popular culture; 5/12–6/11. McCoy, 19 E. 71st St. (570-2131).

PAT KECK—Carved wooden sculptures of animals and figures; through 5/27. Hamilton, 19 E. 71st St. (744-8976).

LOIS LANE—New paintings and drawings that draw on the artist's familiar personal iconography; through 5/21. Mathes, 851 Madison Ave. (249-3600).

IOEL CORCOS LEVY—Landscape paintings executed within a five-mile radius of the artist's home; through 6/4. Babcock, 20 E. 67th St. (535-9355).

STEVE MCCALLUM/CHARLES MINGUS III—Recent abstract paintings/Miniature environments and constructions. Through 5/31. Stone, 48 E. 86th St. (988-6870).

IOHN NEWMAN—Nine large-scale drawings that are *evocative of maps and navigational charts; through* 6/17. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

BEN NICHOLSON—Paintings and drawings by this British artist who died in 1982; through 6/4. Ralph, 43 E. 78th St. (288-5222).

HU QUIZHAN—Paintings by a 97-year-old Chinese artist; through 6/11. Wender, 3 E. 80 th St. (734-3460).

BRUNO ROMEDA—Recent geometric bronze sculptures; through 5/21. Kouros, 23 E. 73rd St. (288-5888).

JOAN THORNE—Abstract paintings executed while the artist was a Prix de Rome Fellowship recipient at the National Academy in Rome; through 5/26. Graham Modern, 1014 Madison Ave. (535-5767).

MAX WEBER—Works on paper; through 5/21. Forum, 1018 Madison Ave. (535-6080).

NAHUM B. ZENIL—Mixed-media works with intensely autobiographical imagery, by a young Mexican Indian painter; 5/11–6/4. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

ANNE ABRONS/ROBERT BERLIND—Small-scale still lifes/Recent paintings executed in Lacoste, France. Through 5/25. Siegel, 24 W. 57th St. (586-0605).

ANTHONY ANGAROLA—Figurative paintings by this American Modernist who died in 1929, at age 36; through 6/4. ACA, 41 E. 57th St. (644-8300).

ANNE ARNOLD/PETER LOFTUS—Paintings of coastal landscapes near Santa Cruz/Carved wood sculptures of animals; through 5/21. Fischbach, 24 W. 57th St. (759-2345).

LUIS CRUZ AZACETA—New paintings on unstretched canvas that continue the artist's themes of concern for the oppressed, the role of the artist, and the trials of modern life; through 5/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

WILLIAM BAZIOTES—Works on paper; through 5/28. Blum Helman, 20 W. 57th St. (245-2888).

ANTHONY CARO—Waxed steel sculptures created after a visit to Greece in 1985; through 6/10. Emmerich, 41 E. 57th St. (752-0124).

LEONORA CARRINGTON—Recent paintings by this Surrealist artist and writer; through 6/4. Brewster, 41 W. 57th St. (980-1975).

JOHN DUFF—Recent sculptures; through 5/28. Blum Helman, 20 W. 7th St. (245-2888).

JULIO LARRAZ—Recent figurative paintings; through 6/4. Haime, 41 E. 57th St. (888-3550).

PHILIP MABERRY—An installation of brightly glazed ceramic vessels; through 6/4. Clark, 24 W. 57th St. (246-2205).

HENRY MOORE—Sculpture, drawings, and prints; through 6/15. Heidenberg, 50 W. 57th St. (586-3808).

DESMOND MORRIS—Recent paintings of surrealistic landscapes and creatures; through 5/28. Shippee, 41 E. 57th St. (319-2041).

ISAMU NOGUCHI—Recent bronzes; through 6/18. Herstand, 24 W. 57th St. (664-1379).

ISAMU NOGUCHI—A retrospective of cast bronze and iron sculptures; 5/13–6/11. Pace, 32 E. 57th St. (421-3292).

B.J.O. NORDFELDT—Late paintings that depict soaring seagulls, fish, rocks, and the sea in faceted form or linear abstraction, in thick impastos overlain by calligraphic tracings; through 5/25. Deutsch, 20 W. 57th St. (765-4722).

HARRY ORLYK—Realist landscape paintings; through 5/28. Tatistcheff, 50 W. 57th St. (664-0907).

GABOR PETERDI/JEREMY GILBERT-ROLFE—Paintings and watercolors/Works on paper. Through 5/28. Borgenicht, 724 Fifth Ave. (247-2111).

PABLO PICASSO—Paintings and prints from 1950–1973; through 6/17. Krugier, 41 E. 57th St. (755-7288).

STEPHEN PRINA—Recent drawings and sculpture; 5/12–6/4. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

TONY ROBBIN—*Steel wall sculptures; through* 5/21. De Nagy, 41 W. 57th St. (421-3780).

GEORGE SEGAL—Two recent large-scale sculptures, plus painted sculptures of the artist's wife; through 6/4. Janis, 110 W. 57th St. (586-0010).

TONY SIANI—Reliefs and works on paper; 5/11–6/14. Ross, 50 W. 57th St. (307-0400).

JOHN SLOAN—Oil paintings, drawings, prints, and monotypes; through 5/28. Kraushaar, 724 Fifth Ave. (307-5730).

LEE STOLIAR—Relief sculptures; 5/12–6/11. Lamagna, 50 W. 57th St. (245-6006).

WILLIAM M. SULLIVAN/AMY WEISKOPF—Panoramic landscape paintings/Landscapes, still lifes, and portraits that recall works by 17th-century Italian painters. Through 5/21. French, 41 W. 57th St. (308-6440).

JOYCE TREIMAN—Realist narrative paintings; through 5/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ANDY WARHOL—Drawings from the artist's estate, spanning the years 1953–1987; through 5/27. Miller, 41 E. 57th St. (980-5454).

WILLIAM WEGMAN—Recent paintings that depict imaginary landscapes; through 5/28. Solomon, 724 Fifth Ave. (757-7777).

East Village

TONY FITZPATRICK—Portraits of murderers; through 5/22. Capp, 223 E. 10th St. (982-4444).

JAMES GOODWILL—Large-scale photographic collages; through 5/22. Lawrence Ward, 543 E. 12th St. (533-9530).

JOAN HALL/ZDZISLAW LINDNER—A collage series inspired by the Tarot/Large-scale neo-Surrealist paintings. Through 6/5. On the Wall, 328 E. 11th St. (460-0963).

MARY HEILMAN—Recent abstract paintings; through 5/22. Hearn, 735 E. 9th St. (598-4282).

KAWAMATA—Documentation of architectural projects in various cities; through 5/28. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

CESAR MANDRESA—Paintings and sculpture with imagery derived from commercials and advertising; through 5/29. Henry Harvey Aftermath, 75 ½ E. 3rd St. (353-0397).

JOHN PENUELAS—Paintings and constructions that depict motifs such as embalmed corpses, rocks, glowing orbs of light, and amphibious forms; through 6/1. Bateau Lavoir, 76 E. 7th St. (777-1477).

STEVEN PERKINS—Recent landscape paintings on wood panels; through 5/29. Diaz, 223 E. 10th St. (533-6152).

RONA PONDICK—Recent sculpture; through 5/22. Fiction/nonfiction, 155 Ave. B (505-5590).

RAYBERRY—New paintings in a series entitled, "Emotional Bingo"; through 5/31. Sixtosix, 626 E. 14th St. (982-4586).

RUSSELL SHARON—Carved wood sculptures of figures; through 5/29. Bromm, 170 Ave. A (533-4233).

KAREN SYLVESTER—Recent paintings that depict images of surveillance, from aerial views of landscapes, to anonymous portraits, in photographic emulsion and oil on canvas; 5/12–6/5. 303, 513 E. 6th St. (477-4917).

PAUL THEK/LEA NIKEL—Recent works by both; through 6/5. Mokotoff, 735 E. 9th St. (674-4677).

ART

SoHo and TriBeCa

PETER AMBROSE—Sculptures that refer to the figure, in cast iron, aluminum, wood, and glass; 5/12–6/25. Esman, 70 Greene St. (219-3044).

MARSHALL ARISMAN—Figurative paintings; through 5/31. Nerlino-McGear, 96 Greene St. (966-1661).

JOHN ARMLEDER—Recent furniture sculptures; through 5/28. Gibson, 568 Broadway (925-1192).

PONI BAPTISTE—Figurative wood sculpture and cutouts; through 5/27. Schreiber/Cutler, 171 Spring St. (925-1441).

ANDREA BELAG—Recent abstract paintings; through 5/21. Davis, 568 Broadway (219-1444).

HOWARD BEN TRE—Cast glass sculptures that refer to the figure; through 5/28. Cowles, 420 W. Broadway (925-3500).

JENNIFER BOLANDE—Sculptures that juxtapose images and objects from popular culture; through 5/21. Metro Pictures, 150 Greene St. (925-8335).

TIM CASEY—Recent paintings with abstracted images from art history; through 5/21. Liguori, 93 Grand St. (334-0190).

XAVIER CORBERO—Large-scale sculptures of chess figures made of pure basalt; through 6/11. Blum Helman, 80 Greene St. (245-2888).

GREGORY CRANE—Landscape paintings that incorporate geometric shapes; through 5/21. Thorp, 103 Prince St. (431-6880).

MARY ANN CURRIER—Still-life drawings in oil pastel; through 6/1. Milliken, 98 Prince St. (966-7800).

DOROTHY DEHNER—Recent monumental sculpture and a collection of drawings and gouaches entitled, "The Damnation Series"; through 5/28. Twining, 568 Broadway (431-1830).

JULIUS DEUTSCHBAUER/MITCHELL KANE—Works on paper/Abstract paintings. Through 5/21. Cutler, 164 Mercer St. (219-1577).

ELLEN DRISCOLL—Recent sculpture in which funnels, cones, and horn shapes are built up from a complex internal wood framework; through 5/21. Brandt, 568 Broadway (431-1444).

ERIC FISCHL—New multi-paneled paintings, in which the artist has continued to explore the arcane private and social rites of suburbia; through 6/25. Boone, 417 W. Broadway (431-1818).

JOEL FISHER—Three bronze trees and volumetric figures; through 5/21. Brown, 560 Broadway (219-1060).

DANIEL GENDRON—Geometric paintings in acrylic and chalk on wood; through 5/28. Stux, 155 Spring St. (219-0010).

GENERAL IDEA—A series of "AIDS" paintings based on the well-known Robert Indiana painting, "LOVE"; through 6/4. Koury Wingate, 578 Broadway (966-5777).

AHARON GLUSKA—New paintings; through 5/28. Siegeltuch, 568 Broadway (431-3550).

DEWITT GODFREY—Welded steel sculpture and large-scale charcoal drawings; through 5/28. Erpf, 568 Broadway (925-6160).

ARTHUR GONZALEZ—Ceramic and bronze wall sculptures, and drawings, in a series entitled, "Messengers and Travelers"; 5/13–6/16. Sharpe, 152 Wooster St. (777-4622).

DON GUMMER—Recent freestanding wood sculptures and colored working drawings; 5/14–6/4. Sperone Westwater, 142 Greene St. (431-3685).

FARIBA HAJAMADI—Recent works in photographic emulsion and oil on canvas; through 5/21. Burgin, 270 Lafayette St. (219-8379).

JOHN HULTBERG—A retrospective of paintings; through 6/11. Shapolsky, 99 Spring St. (334-9755).

DAVID HUMPHREY—Color etchings; through 6/14. Cone Editions, 560 Broadway (431-7017).

GERALD INCANDELA—Painted photographs of the human figure; through 5/28. Kasmin, 580 Broadway (219-3219).

ANDREW JANSONS—Recent abstract paintings in which snaking, sinewy forms interlock; through 5/28. M-13, 72 Greene St. (925-3007).

ILYA KABAKOV—An installation of two large, communal apartments inhabited by ten imaginary tenants, by a Soviet artist; through 6/4. Feldman, 31 Mercer St. (226-3232).

LAURIE KAPLOWITZ—Figurative paintings; through 6/8. Haller, 415 W. Broadway (219-2500).

YOUNG K—Paintings of newspaper photographs; through 5/21. Rastovski, 560 Broadway (966-4571)

PAT LASCH—Cakes, hearts, and female figures cast in bronze, silver, and gold; through 6/4. Pearl, 420 W. Broadway (966-5506).

SOL LEWITT/ALICE AYCOCK—Two large-scale multi-faceted structures that continue the artist's ongoing investigations of systems/Large-scale drawings. Through 5/28. Weber, 142 Greene St. (966-6115).

CHRIS MACDONALD—Recent sculpture and works on paper; through 5/28. Beitzel, 113 Greene St. (219-2863).

DAVID MACH—An installation utilizing 15 tons of magazines, outboard motors, and classical stone sculptures; through 6/11. Toll, 146 Greene St. (431-1788).

ARINA MALUKOVA/HARMONY HAMMOND—Paintings and works on paper/Monoprints. Through 5/21. Trabia-MacAfee, 54 Greene St. (226-3552).

CHRISTIAN MARCLAY—Sculptures and sound-related objects; through 5/21. Cugliani, 508 Greenwich St. (966-9006).

ROBERTO MATTA—Forty-five paintings and drawings by the Chilean Surrealist, executed between 1937–47; through 5/28. Davidson, 415 W. Broadway (925-5300).

HENRI MICHAUX—Paintings and drawings from 1950–1982, by this Belgian artist and writer; through 5/26. Nolan, 560 Broadway (925-6190).

WAYNE MILLER/TONY DEBLASI—Recent paintings by both; through 5/28. Meisel, 141 Prince St. (677-1340).

LAURIE PARSONS—Unaltered objects presented as found by the artist; through 5/28. Lorence Monk, 568 Broadway (431-3555)

JOANNA POUSETTE-DART/PETER FEND—Recent abstract paintings/Conceptual assemblages. Through 5/24. Hanson, 415 W. Broadway (334-0041).

MARKUS RAETZ—Etchings and aquatints from 1975–87, and sculpture; 5/14–6/11. Alexander, 59 Wooster St. (925-4338).

JAMES ROSENQUIST—New paintings; through 5/14. Castelli, 142 Greene St. (431-6279).

JANE SCHNEIDER—Wood sculptures of imaginary creatures; through 6/4. Kelly, 591 Broadway (226-1660).

JIM SULLIVAN—Recent paintings of romantic, imaginary interiors; 5/14–6/15. Hoffman, 429 W. Broadway (966-6676).

TARO SUZUKI—Recent sculptures; through 5/28. Newburg, 580 Broadway (219-1885).

ROBERT THERRIEN—New paintings, sculptures, and reliefs; through 5/21. Castelli, 420 W. Broadway (431-5160).

KN THURLBECK—Paintings on photographs, found objects, and other paintings; through 6/4. Condeso-/Lawler, 76 Greene St. (219-1283).

BERNARD TSCHUMI/MICHELLE STUART—Drawings and models for the New National Theater and Opera House, Tokyo competition, and other projects/New small-scale encaustic paintings. Through 5/28. Protetch, 560 Broadway (966-5454).

JUAN USLE—Recent paintings based on the landscape of the northern coast of Spain; through 5/28. Cadot, 470 Broome St. (226-7220).

NOT VITAL—Recent sculpture and drawings; through 5/21. Marcus, 578 Broadway (226-3200).

MEG WEBSTER—New sculpture; through 5/28. Gladstone, 99 Greene St. (431-3334).

STEPHEN WILLIAMS—Large and small-scale sculptures; through 5/21. Penine Hart, 105 Hudson St. (334-3522).

ZUSH—Paintings of gargoyle-like characters on parchment paper; through 6/1. Kind, 136 Greene St. (925-1200).

Other

JEAN-MICHEL BASQUIAT—New paintings; through 6/11. Baghoomian, 611 Broadway (995-5040).

DAVID HATCHETT—Realist sculptures; through 6/11. 249 Centre St. (334-5189).

CLAIRE LIEBERMAN/GIORGIO CATTANI—New works in black marble/An installation entitled "Sala D'Atesa (in the tin room)." Through 5/21. 56 Bleecker, 56 Bleecker St. (219-8836).

MOSES ROS—Expressionistic paintings of architecture; through 5/28. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

ANDY WARHOL—Silkscreened paintings from his "Most Wanted Men" series; through 6/30. Gagosian, 521 W. 23rd St. (807-0807).

RICHARD WAXBERG—Three large-scale paintings of objects from nature; 5/14–6/4. Fashion Moda, 2803 Third Ave. (585-0135).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th St. (734-6300). 19th- and 20th-century drawings and watercolors by Braque, Degas, Diebenkorn, Picasso, Rauschenberg, Tobey, others; through 5/26.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Exhibition in memory of Toiny Castelli, marking 19 years of the gallery's existence; through 6/15.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works on paper by American, British, and French artists of the 18th, 19th, and 20th centuries; through 6/3.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; through 6/3.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900–1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; through 5/30.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). "Abstraction: Re-Visions of the 1950's," with works by Browne, Bultman, Sanders, Schwabacher, Seliger; through 5/28.

SINDIN—1035 Madison Ave. (288-7902). Recent works on paper by Fors, Machado, Zapato; through 6/4.

57th Street Area

DINTENFASS—50 W. 57th St. (581-2268). Works by Benton, Bluemner, Dove, Lozowick, Storrs, others, from the Ertegun Collection; through 6/3.

EMMERICH—41 E. 57th St. (752-0124). Works from the gallery's collection, by Diller, Francis, Frankenthaler, Gottlieb, Held, Hockney, Louis, Noland, Olitski, others; through 5/27.

I.B.M.—590 Madison Ave. at 56th St. (407-6100), Tue.-Fri. 11–6, Sat. 10–5. "John Sloan: Spectator of Life"; "Computers and Art"; through 6/18.

JACOBSON—50 W. 57th St. (582-4695). "Visionaries of Contemporary British Painting," with works by Bomberg, Herman, Hitchens, Nicholson, Scott, Weight; through 6/11.

LELONG—20 W. 57th St. (315-0470). Works by Bleckner, Halley, Levine, Taaffe, Welling, Wool; through 6/4.

MARLBOROUGH—40 W. 57th St. (541-4900). "Visions-Revisions: Contemporary Representation," curated by Sam Hunter; through 5/28.

MERRIN—724 Fifth Ave. (757-2884). An exhibition of ancient Peruvian textiles, curated by Jack Lenor Larsen; through 6/17.

SCHOELKOPF—50 W. 57th St. (765-3540). Geometric abstraction by American painters and sculptors from the period 1930–1960, by Albers, Gallatin, Greene, Reinhardt, Xceron, others; through 6/8.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, prints, and objects by Hofmann, Klimt, Kokoschka, Schiele, others; through 5/27.

TILTON—24 W. 57th St. (247-7480). Works by gallery artists; through 5/31.

East Village

KRAINE CLUB—85 E. 4th St. (982-7118). Works by 11 Soviet Ukrainian artists; through 5/21.

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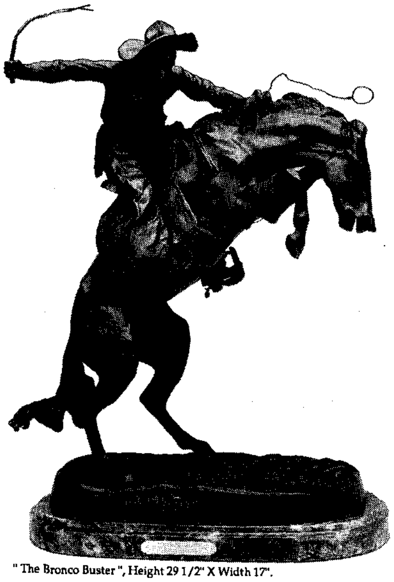

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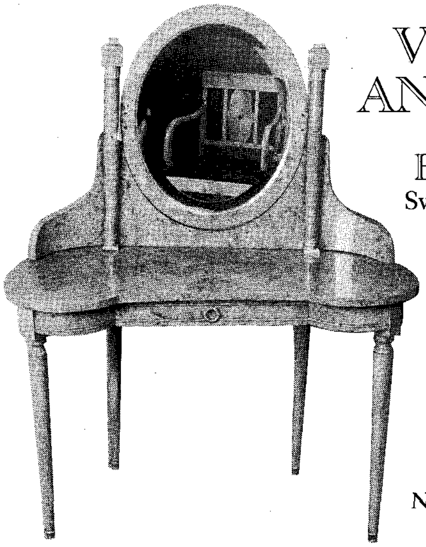

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ART

MCCARTHY—219 and 229 E. 10th St. (254-1532). Works by Dropkin, Elksnin, La Rue, Mendez, Peverall, others; through 6/5.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

ALLEN—560 Broadway (334-9710). "Rebop," with works by Basquiat, Dickson, Hannah, McClard, Merkin, Nares, Panter, Steding, curated by Glenn O'Brien; through 5/27.

BUSTAMANTE—560 Broadway (226-2108). Works by five Dutch artists; through 6/4.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Laramée, Lens, Silveira; through 5/21.

JACK—138 Prince St. (966-4235). Paintings by Baker, Griffit, Hofmann; through 6/5.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and other works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

SHAINMAN—560 Broadway (966-3866). "Working in London," with works by Houshiary, Milroy, Murphy; through 5/28.

SZOKE—164 Mercer St. (219-8300). "The Figure in American Prints Since 1950," with works by Bearden, Cadmus, Close, De Kooning, Erlebacher, Katz, Neel, Pearlstein, Soyer, Warhol, others; through 6/18.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Installations by Amy Haupt and Susanne Mueller; 5/13–6/11.

INTAR LATIN AMERICAN GALLERY—420 W. 42nd St. (695-6134). "Autobiography: In Her Own Image," with works by Alvarez, Billops, Gutierrez, Machida, Mendieta, Saar, WalkingStick, others; through 5/27.

P.S. 1—46–01 21st St., Long Island City (718-784-2084). "Brazil Projects," with paintings, sculpture, video, photography, architectural projects, and performance by Brazilian and American artists; through 6/12.

PHOTOGRAPHY

GABRIELE BASILICO—Black-and-white photographs of architecture and urban landscapes; through 5/28. Daverio, 521 W. 23rd St. (463-0688).

BAUM—109 Hudson St. (9854). "The Photo Ostensive," with works by Carey, De Sana, Pruszkowski, Serrano, Wagner, others; through 5/28.

MARGARET BOURKE-WHITE—Vintage photographs; through 6/4. Photofind, 138 Spring St. (334-0010).

RENE BURRI—A selection of photographs. At Burden, 20 E. 23rd St. (475-8790), through 6/11, and the Swiss Institute, 35 W. 67th St. (469-1759), through 5/29.

CITY—2 Columbus Circle (974-1150). Photographs by four Latin American women photographers; through 5/27.

LYNNE COHEN—Photographs of offices, reception rooms, motel rooms, and other impersonal spaces, all from the past twenty years; through 5/22. P.P.O.W., 337 E. 8th St. (529-1313).

LEAH DEMCHICK—Palladium gum dichromate prints of people in interiors, portraits, and landscapes; through 5/21. Staley-Wise, 177 Prince St. (777-1590).

NAN GOLDIN—Large color photographs which further explore Goldin's ongoing work, "The Ballad of Sexual Dependency"; through 6/17. Pace/MacGill, 11 E. 57th St. (759-7999).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 6/12: "25 From Thirteen: Photographs by Don Perdue."

MICHAEL JOHNSON—Photographs of rural midwestern landscapes; 5/17–6/18. Witkin, 415 W. Broadway (925-5510).

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "The Photo League, 1936–1951," with works by Burkhardt, Grossman, Hine, Siskind, others; through 6/4.

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs of families, by Callahan, Close, Frank, Hellebrand, Shore, Wegman, Weston, Witkin, others; through 6/17.

HOPE SANDROW—Recent large-scale silverprint photographs taken in Rome, Athens, and Long Island, exploring themes such as the passage of time, the cycle of life and death, and the passing on of traditions; through 6/5. Mansion, 167 Ave. A (477-7331).

JAN STALLER—Recent color photographs of sites in New Jersey, including mysterious piles of rocks and refuse; through 5/28. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 5/12–15, 19–22 at 8: "Suite Sixteen," by The Adaptors Movement Theater. $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 5/12–15, 19–22, Thurs.–Sat. at 8, Sun. at 3: Mark Anderson's "Random House." $10. 5/13–14 at 11: Barry Yourgrau in "Wearing Dad's Head." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 5/15, Thu.–Sat. at 8, Sun. at 3: Federico Restrepo's "Carrera."$8, $10. 5/12–14 at 10: "Year: 8000," by Craig Coleman and Steve Stevens. $8, $10. 5/16 at 9: Dancenoise and Donald Byrd. $8, $10.

RIVERSIDE CHURCH—120th St. between Riverside and Claremont Ave. (864-2929). 5/10–14 at 8, 5/15 at 2:30: Linda Mussmann's "Mary Surratt: Part IV of the *Civil War Chronicles*," in collaboration with Claudia Bruce and Semih Firincioglu. $5.

SHEA STADIUM—Shea Stadium Parking Lot, Flushing Meadows, Corona Park, Queens. 5/17 at 9 (Gates open at 7:30): Survival Research Laboratories. $10, $12. Advance tickets can be purchased at Creative Time, 66 W. Broadway, The Kitchen, 512 W. 19th St., or The New Museum, 583 Broadway. Raindate 5/19.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 5/11 at 7:30: The Reggie Workman Ensemble with the Maya Milenovic Dancers. Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). 5/12–9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/22: "The Rural Landscape of New York." Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 5/29: "American Landscapes."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The

Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/13: "Donald Sultan." Through 6/27: "40 From Israel: Contemporary Sculpture and Drawing." Through 7/25: "Jenny Holzer: Grand Lobby Installation." 5/12–7/11: "Gordon Matta-Clark: A Retrospective."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; *seniors and students* $1.50; *free* Tue. *after* 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875–1920."

DIA ART FOUNDATION—548 W. 22nd St. (989-5912). Thu.–Sun. noon–6. Free. Through 6/19: "Joseph Beuys, Imi Knoebel, Blinky Palermo." **77 Wooster St.** (431-9232). Wed.–Sat. noon–6. Through 6/18: "Andy Warhol, Skulls 1976." **393 W. Broadway** (431-9232). Wed.–Sat. noon–6. Through 6/18: "Walter De Maria's 'The Broken Kilometer.'' **141 Wooster St.** (431-9232). Wed.–Sat. noon–6. Through 6/18: "Walter De Maria's 'The New York Earth Room.'' **155 Mercer St.** (431-9232). Wed.–Sat. noon–6. Through 6/18: "Fred Sandback: Four Sculptures."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 5/15: "Josef Albers: A Retrospective." Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890–1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912–1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections from the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. 5/12–8/21: "Beatrix Potter."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." Through 6/7: "Designs for Independent Living." 5/15–8/16: "Garry Winogrand."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970–1988." 5/13–7/10: "Ane...Morituri te salutant"—installation by Maxine Hayt.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 6/18: "Lost Cities: The Photography of Désiré Charnay." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). *Through 5/28: "Epics and Icons of the Silent Film Era."*

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The *Heroic Spirit, a Collection of Casts From Original* Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 5/22: "Abraham Joel Tobias: Sculptural Paintings of the 1930's." Through 6/12: "Classical Myth and Imagery in Contemporary Art." Through 6/19: "Sculptures by Rina Peleg."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 6/19: "Treasures From the Permanent Collection." Through 8/28: "James Lesesne Wells: Sixty Years in Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 6/26: "Elizabeth Murray: Paintings and Drawings." Through 6/26: "Recent Drawings." Through 7/17: "Vital Signs: Organic Abstraction." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/11 at 7: "Impressionist and Modern Paintings and Sculpture, Part I." 5/12 at 10:30 a.m. and 2: "Impressionist and Modern Drawings and Watercolors, Part II." On view from 5/6. **Christie's East**—219 E. 67th St. (606-0400). 5/12 at 10 a.m.: "Antique and Fine Jewelry." 5/13 at 10 a.m.: "Modern and Contemporary Art." On view from 5/7.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/11 at 10:15 a.m: "Impressionist and Modern Drawings." On view from 5/5. 5/11 at 2: "Impressionist and Modern Paintings and Sculpture, Part 2." On view from 5/5. 5/12 at 10 a.m. and 2, 5/13 at 10 a.m. and 2: "19th- and 20th-Century Prints." On view from 5/7. 5/14 at 10 a.m. and 2: "Contemporary Prints." On view from 5/7. 5/17 at 10:15 a.m. and 2: "Pre-Columbian Art." On view from 5/13. 5/17 at 7, 5/18 at 10:15 a.m.: "Latin American Art." On view from 5/14.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 11

IRVING BERLIN'S 100TH BIRTHDAY—Leonard Bernstein, Isaac Stern, Frank Sinatra, Willie Nelson, others. Benefit for Carnegie Hall and ASCAP. Carnegie Hall at 7:30. $75, $100; including a dinner-dance, $1,000.

TOKYO STRING QUARTET—Beethoven's String Quartets Op. 18, No. 6; Op. 59, No. 1 "Razumovsky"; Op. 131. 92nd Street Y at 8. $13–$17.50.

RAVI SHANKAR, sitarist, with sitarist Shubho Shankar, Kumar Bose on tabla. Alice Tully Hall at 8. $12.50–$25.

GOLIARD CHORALE AND CHAMBER ORCHESTRA, Patricia Handy conductor; soprano Rondi Charlston, tenor James Blanton. Britten's *Simple Symphony;* Vaughan Williams's *On Wenlock Edge;* Schubert's *Mass* in G. Merkin Concert Hall at 8. $10.

CLEVELAND QUARTET, with pianist Misha Dichter. Mozart's Quartet in C, "Dissonant"; Welcher's String Quartet (world premiere); Brahms's Piano Quartet in c. Metropolitan Museum at 8. $14.

CAETANO VELOSO, composer-guitarist. Brazil Projects, Town Hall at 8:30. $20–$30.

AULOS ENSEMBLE—Vivaldi program. Rutgers Church, 236 W. 73rd St. (567-4089), at 8. $10.

DAVID HOLZMAN, pianist. Works by Davies (N.Y. premiere), Rzewski, Wolpe, Rothman (world premiere). Weill Recital Hall at Carnegie Hall at 8. $8.

THE MUSIC OF DAVID DIAMOND—Soprano Ruth Golden, Cassatt String Quartet, pianist Levering Rothfuss. "Jewish Reflections in My Music." *Hebrew Melodies,* String Quartet No. 3. Jewish Museum, Fifth Ave. at 92nd St. (860-1863), at 7:30. $8.

MUSIC WITHOUT WALLS, with composer-pianist Jack Perla. Muisc by Perla. Greenwich House, 27 Barrow St. (864-6473), at 8. $10.

TIM SMITH, saxophonist-clarinetist, others. Babbitt, Hyla (N.Y. premiere), Berio, Lindroth, Sims (N.Y. premiere). Greenwich House Music School, 46 Barrow St., at 8. $7.

PETER GORDON, composer-saxophonist, with "Blue" Gene Tyranny on electronic keyboards. Alternative Museum, 17 White St. (966-4444), at 8. $7.

ANDIAMO PIANO TRIO—Works by Haydn and Schumann. Juilliard School concert at IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

SPRING CONCERT OF SONG AND NARRATIVE—Composers Kristin Wendland, Nancy Gunn; poet Hannah Rodgers; Schumann and Wolf lieder, sopranos Mary Law, Marcella Calabi. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

MIDTOWN JAZZ AT MIDDAY—St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

FRITZ VAN ORDEN—New works for horns and drums, including premieres; with percussionist James Lo, trombonist Matt Haviland. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

TIEMANN TRIO—Federal Hall, 26 Wall St., at 12:30. Free.

JAMES R. LAWSON, carillonneur. Transcriptions of Irving Berlin's music, a 100th-birthday tribute. Riverside Church, the Drive at 122nd St., at noon. Free.

Thursday, May 12

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Isaac Stern. Mozart's Violin Concerto in G; Peter Maxwell Davies's Violin Concerto (N.Y. premiere); Brahms's Symphony No. 2. Avery Fisher Hall at 8. $7.50–$35.

LOS ANGELES PHILHARMONIC, Andre Previn conductor. Dvorak's Symphony No. 7; Walton's Symphony No. 1. Carnegie Hall at 8. $14–$22.50.

MUSICIANS' ACCORD/Hampshire String Quartet, soprano Christine Schadeberg, Linda Bouchard guest conductor. Berio, Ligeti, Schoenberg, Sollberger, Silver (world premiere). 92nd Street Y at 8. $10.

BERENICE LIPSON-GRUZEN, pianist. Brahms, Ravel, Debussy, Chopin. Merkin Concert Hall at 8. $12.

GUARNERI STRING QUARTET—Beethoven's Quartets Op. 127, Op. 18 No. 2, Op. 59 No. 3. Metropolitan Museum at 8. $16.

DAVID BURGESS, guitarist. Works by Spanish composers, including Albeniz, Rodrigo, Moreno-Torroba, Gerhard. Weill Recital Hall at Carnegie Hall at 8. $8.

GAL COSTA, pop singer. Town Hall at 8:30. $20–$30.

BIG BAND BACH—Highlights in Jazz, with Buck Clayton and his big band; also the Tri-State McDonald's High School Jazz Ensemble, with Red Rodney. NYU Loeb Student Center, 566 LaGuardia Pl. at Washington Square So. (998-4999), at 8. $9.

CECI N'EST PAS UNE VOIX—A Festival of Vocal Arts in Performance. Kraine, 85 E. 4th St. (254-7706). Tonight at 8: Elliot Bratten, Magic. At 9: Jay Clayton and Ursula Dudziak. $8.

FRANZ MITTLER CONCERT—Pianist Diana Mittler, soprano Donna Jeanne Schutz, violinist Sarah Kwak, cellist Bruce Wang, the Con Brio Ensemble. Austrian Institute, 11 E. 52nd St., at 7. Free.

TIEMANN TRIO—JASA Green Auditorium, 40 W. 68th St., at 1. Free.

BRASS ENTOURAGE—Cajun music. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Violist Yitzak Schotten, cellist Jefferey Solow, pianist Diane Walsh, violinist Carmit Zori. Rolla's *Duo Concertante* in C; Beethoven's Piano Quartet Op. 16; Dvorak's Piano Quartet Op. 87. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

Friday, May 13

LOS ANGELES PHILHARMONIC, Andre Previn conductor; pianist Vladimir Ashkenazy. Vaughan Williams's *Fantasia on a Theme of Thomas Tallis;* Previn's Piano Concerto (N.Y. premiere); Mendelssohn's Symphony No. 4, "Italian." Avery Fisher Hall at 8. $12, $25.

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; soprano Lila Deis, baritone David Evitts. Brahms's *A German Requiem.* Carnegie Hall at 8. $10–$22.

NEW YORK PHILHARMONIC—See 5/12. Today at 2.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; cellist Joel Krosnick. Schumann's Cello Concerto; Berlioz's *Symphonie Fantastique.* Symphony Space at 8. $9.

MUSIC BY JUILLIARD COMPOSERS—Works of Abdelaziz, Convery, Fuchs, Kreckler, Matalon, Tan. Alice Tully Hall at 8. Free, tickets required (874-7515).

JOAO BOSCO, Brazilian composer-guitarist/**LENY ANDRADE,** jazz singer. Town Hall at 8:30. $20–$30.

CECI N'EST PAS UNE VOIX—See 5/12. Tonight at 10, Lisa Sokolov; $6.

R.A.P.P. ARTS FESTIVAL—At 8: Who's in the Band?; $6. At 11: Valerie Naranjo Marimba Quartet; $7. R.A.P.P. Arts Center, 220 E. 4th St. (529-5921).

ZYDECO & OLD-TIME CREOLE MUSIC—The Ardoin Family with Canray Fontenot. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

PAQUITO D'RIVERA GROUP—JazzPort, South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $20.

I SOLISTI IGNATII, vocal ensemble, with others. Full and verse anthems of Gibbons, Tomkins, Tallis. St. Ignatius's Church, West End Ave. at 87th St., at 8. $6.

SOLDIER'S FANCY/A JOYFUL NOISE—Folk music. Greenwich House Music School, 46 Barrow St. (718-426-8555), at 8. $8.

ABBEY LINCOLN MOSEKA—Jazz Center of New York, 380 Lafayette St. (505-5660). From 9. $20.

THE KINANDERS PRESENT—Piano music by Chopin; concert excerpts from Donizetti's *Lucia di Lammermoor.* Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

CHARLES CURTIS, cellist/**HENRY CURTIS,** pianist. Beethoven sonatas. Brooklyn College Levenson Hall (718-434-1900), at 8. $8.

MUSIC WITHOUT WALLS—See 5/11 for program. Tonight at 8, at Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (864-6473). $10.

Saturday, May 14

LOS ANGELES PHILHARMONIC, Andre Previn conductor; pianist Vladimir Feltsman. Rachmaninoff's Piano Concerto No. 3; Shapero's Symphony for Classical Orchestra. Carnegie Hall at 8. $14–$22.50.

RICHARD GOODE, pianist/**RICHARD STOLTZMAN,** clarinetist/**LUCY STOLTZMAN,** violinist. Bartok's *Contrasts;* Brahms's Sonata in G Op. 78; Ives Song Suite, adapted by Mr. Goode for clarinet and piano; Stravinsky's *L'Histoire du Soldat.* 92nd Street Y at 8. $15, $17.50.

NEW YORK PHILHARMONIC—See 5/12.

NEW YORK CITY SYMPHONY, David Eaton conductor; clarinetist Julian Milkis. Pickard's *Olympic Fanfare* (world premiere); Pickard's Suite from the Ballet "Shim Chung" (U.S. premiere); Copland's Clarinet

Concerto; Dvorak's Symphony No. 9, "New World." Alice Tully Hall at 8. $15.

ATLANTIC RECORDS 40TH ANNIVERSARY—"It's Only Rock 'n' Roll"; with Average White Band, Dan Ackroyd, Crosby, Stills, Nash; Robert Plant, Roberta Flack, Roger Daltrey, many other performers. Madison Square Garden at 1:30. $50–$1000.

SINE NOMINE SINGERS, Harry Saltzman conductor; the New York Consort of Viols, with Steven Silverstein on recorder and muted cornetto. "A Fusillade of Canons": Music of the Renaissance, canonic motets, canons by Brahms and Mozart, catches by Purcell and others. Merkin Concert Hall at 9. $12.

POWELL QUARTET—D. Scarlatti, Jongen, Marilyn Bliss (world premiere), Sollberger, Reicha, Hodeir. Weill Recital Hall at Carnegie Hall at 5:30. $10.

BACH FESTIVAL—Violinist Nina Beilina, harpsichordist Gerald Ranck, viola de gambist Judith Davidoff, others. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2133), at 7:30. Free.

DAVID DWORKIN, clarinet/**ELIZABETH WRIGHT,** piano/**ELIZABETH DWORKIN,** violin/**JOSEPH POLISI,** bassoon/**PAUL GALLO,** basset-horn. Poulenc, Milhaud, Bruch, Mendelssohn, Glinka, Alec Templeton. Weill Recital Hall at Carnegie Hall at 8:30. $10.

MANNES PREPARATORY DIVISION ORCHESTRA, Bernard Yannotta *director; flutist* Nina Shapley. Mozart, Brahms, Griffes. Trinity School Auditorium, 101 W. 91st St. (580-0210), at 5:30. Free.

MULGREW MILLER—"Wingspan." Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $12.

JOAO GILBERTO, Brazilian composer-guitarist. Town Hall at 8:30. $25–$35.

MICROFEST—A celebration of microtonal music, through 5/21. Tonight: Odetta, Timothy Hill, Johnny Reinhard, Chromagnon. At La MaMa La Galleria, 6 E. 1st St. (769-2514), at 7:30 and 9:30. $15.

WILLIAM PARKER/CHARLES GAYLE—Bass and tenor saxophone. Jazz. St. Mary's Episcopal Church, 521 W. 126th St. (864-4013), at 8. $10, in advance $7.

TONY BIRD—Songs from his albums, music with African and American rhythms. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

PAQUITO D'RIVERA GROUP—See 5/13.

R.A.P.P. ARTS FESTIVAL—See 5/13. Tonight's program: At 8, Moroccan Impressions; $6. At 9, Ellen Christi and Tom Bruno; $6, $8. At 11, Valerie Naranjo Marimba Quartet; $7.

ZYDECO AND OLD-TIME CREOLE MUSIC—See 5/13. Tonight, $12.

ABBEY LINCOLN MOSEKA—See 5/13.

MARC BARROW, singer-songwriter. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

QUEENS SYMPHONY ORCHESTRA, Arthur Fagen conductor; pianist Andre-Michel Schub. Beethoven's "Prometheus" Overture; Piano Concerto No. 4; Symphony No. 7. Queens College Colden Center, LIE and Kissena Blvd. (718-793-8080), at 8:30. $14–$19.

JIMMY MARTIN & THE SUNNY MOUNTAIN BOYS, with Lisa Martin. Bluegrass and other country music. The Arts at St. Ann's, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $12.

THE HEAVENLY TONES—African-American gospel music. Brooklyn Heights branch, Brooklyn Public Library, 280 Cadman Plaza West (718-780-7789), at 12:30 and 2. Free.

GOLIARD CHORALE—See 5/11 for program. Tonight, at Steinway Reformed Church, Ditmars Blvd. and 41st St., Astoria (718-728-8927), at 7:30. $7.

Sunday, May 15

VERONICA TYLER, soprano, with pianist Margaret Singer. Strauss, Faure, Rodrigo, Poulenc, Ravel, Handel, Verdi; spirituals. Carnegie Hall at 8. $7–$17.

NEW YORK PHILHARMONIC ENSEMBLES—Alt's Suite for Four Contrabassi; Bruch's Eight Pieces for Clarinet, Viola, and Piano; Schubert's String Quartet in C Op. 163, D. 956. Merkin Concert Hall at 3. $10.

MIYAGI KAI—Koto concert, with 100 musicians, celebrating the 100th anniversary of the birth of Michio Mayagi. Avery Fisher Hall at 3. $12–$50.

GUILLERMO FIERENS, guitarist. Music by Frescobaldi, Sor, Castelnuovi-Tedesco, Ponce, Villa-Lobos, Albeniz. 92nd Street Y at 3. $7.50–$10.

SOON-HEE LEE, soprano, with pianist William Jones. Works of Faure, Poulenc, Mozart, Schubert, Schoenberg. Merkin Concert Hall at 8. $12.50.

KAREN BURANSKAS, cellist/**MASAKO HAYASHI,** pianist. Works of Beethoven, Britten, Franck, Chopin. Weill Recital Hall at Carnegie Hall at 5:30. $10.

RIVERSIDE SYMPHONY, George Rothman conductor. Tchaikovsky's *Serenade* in C; Zwilich's Prologue and Variations; Britten's *Variations on a Theme of Frank Bridge.* Riverside Church South Hall, Riverside Dr. and 120th St., at 4. Free. Preceded at 3 by carillonneur James R. Lawson: music from Israel.

BROADWAY BACH ENSEMBLE—Music by Purcell, Vivaldi, Bartok, Mozart. Advent Lutheran Church, 93rd St. and Broadway, at 3. Free.

MEMBERS OF THE BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA—Weber, Mozart, Villa-Lobos, Beethoven. Weill Recital Hall at 8:30. $7.

CENTRAL CITY CHORUS, Charles Pilling conductor; soprano Nancy Bergman, baritone Richard Christopher, organist David Graf. Central Presbyterian Church, Park Ave. at 64th St. (838-0808), at 7. $7.

ELEANOR CLARK, soprano/**AMY BARLOW,** violinist/**EDWARD MILLER,** organist/**ELIZABETH RODGERS,** pianist. Purcell, Handel, Couperin, Hundley. St. John's in the Village, Waverly Pl. and 11th St., at 5. $5.

MUCHO MACHAUT—"Love Lyrics from France's 14th-century Master of Courtly Love." St. Ignatius Episcopal Church, West End Ave. and 87th St., at 4. $6.

LESLIE TOMKINS, violist/**MICHAEL BARRETT,** pianist. Works by Hindemith, Schumann, Shostakovich, Stravinsky, Ravel, Rachmaninoff. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 3. Contribution.

BALKANA—Vocal and instrumental folk music of Bulgaria. Town Hall at 7. $12.50–$20.

JAY ZHONG, violinist. Metropolitan Synagogue, 40 E. 35th St. (679-8580), at 7. $10.

NEW YORK SYMPHONIC ARTS ENSEMBLE, Roger Mahadeen *conductor; pianist* Tadeusz Kerner. *Siebelius's* Symphony No. 3 and *Valse Triste;* Grieg's Piano Concerto in a. NYU Theater, 35 W. 4th St., at 2. $7.

LISA SITJAR, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

JAMES HUMPHREY, singer-songwriter-instrumentalist, with Harvest Praise. Lambs Theater, 130 W. 44th St. (535-0816), at 7:30. $8, $10.

HAVANA SINGS '88—Revue of classical and popular Cuban songs and zarzuelas. Equitable Tower Auditorium, Seventh Ave. between 51st and 52nd Sts. (889-2850), at 3. $18.

TRIBUTE TO ROBERT BLOOM, the oboist. Several pupils and colleagues. Alice Tully Hall 2. $15.

VIRTUOSO QUINTET—Music by Ravel, Ambrosio, Hindemith. New-York Historical Society, CPW and 77th St. (873-3400), at 2. Free with adm.

GIVE THE FIDDLER A DRAM—Shlomo Pestcoe, fiddler and multi-instrumentalist, with oldtime ballads, blues, rags, and tunes, from Appalachia to Scandinavia. Cuando Chapel, 9 Second Ave. (473-3689), at 7. $5.

CECI N'EST PAS UNE VOIX—See 5/12. Tonight at 7, Music Before 1800 presents "An Avant Garde Renaissance"; $6. **Note:** At R.A.P.P. Arts Center, 220 E. 4th St. (529-5921), at 7: "A Vocal Summit," with Brenda Bakr, Ellen Christi, Milene Bey, Lisa Sokolov; $8. Also at R.A.P.P., at 3: David Weinstein, "The Imaginary Orchestra"; $5.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Gary Brocks Cayenne Jazz Band; offering. At 7: the John Shaw Sextet; $6. Lexington Ave. and 54th St.

QUEENS SYMPHONY ORCHESTRA—See 5/14. At 2.

RIVERDALE CHORAL SOCIETY, James Cullen director. Choruses from opera and oratorio. Wave Hill, Independence Ave. and 249th St., Bronx (549-3200), at 3. Free with weekend admission, $2.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos *conductor; Queens choral groups.* Verdi's *Requiem;* Mozart's Piano Concerto No. 23; Dukas's "Fanfare" from *La Peri.* Benefit for the Grand Central Feeding Program of the Coalition for the Homeless and a music-scholarship fund. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 7:30. $15.

YORK COLLEGE CHORUS, David Labovitz conductor. Haydn's *Lord Nelson Mass;* works of Mozart, Kay, and spirituals. Corona Congregational Church, 102-18 34th Ave., Queens, at 4. Free.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor. Brooklyn Museum, Eastern Pkwy., at noon. Free with museum admission.

STAN SCOTT, composer-instrumentalist, with songs from India and Ireland, also American fiddle tunes. New Theatre of Brooklyn, 465 Dean St. off Flatbush Ave. (718-230-3366), at 1:30. $6.

BARGEMUSIC—See 5/12. Today at 4.

Monday, May 16

ALFRED BRENDEL, pianist. Schubert program. Carnegie Hall at 8. $14–$20.

JUPITER SYMPHONY—Alice Tully Hall at 8. Sold out.

BASSOON MONSOON—Chamber Music Society of Lincoln Center benefit for Society's bassoon chair. Guest artists: soprano Dawn Upshaw, bassoonists Joseph Polisi, Peter Schickele, Sol Schoenbach, Gene Shalit; the Monsoon Band. Music by Telemann, Schickele, Bach, P.D.Q. Bach, Casals, others. Vivian Beaumont Theater, 150 W. 65th St., at 8. $25; with *cocktails,* $125; with supper dance, $300, $500 (362-1900).

TOKYO STRING QUARTET—Guests, the Franciscan String Quartet. Haydn's Quartet in D Op. 76, No. 5; N.Y. premiere of a new work of Yoshida; Mendelssohn's Octet in E flat. Metropolitan Museum at 8. $15.

BRUCE SPRINGSTEEN—Madison Square Garden at 7:30. $22.50.

DA CAPO CHAMBER PLAYERS—"Da Capo Dances"; with dancer-choreographer Peter Sparling. Works of Tower, Shapey, Gregory, J. Strauss-Schoenberg; world premiere of Nicholas Maw's *Ghost Dances.* Merkin Concert Hall at 8. $12.50.

MARLOW FISHER, violist, others. World premieres by Talman, Philo, Doura, Sheng. CAMI Hall, 165 W. 57th St., at 8. $6.

JOHN JOHNS, classical guitarist (N.Y. recital debut). De Visee, Bennett, Giuliani, Terzi, Brouwer, Villa-Lobos. Weill Recital Hall at Carnegie Hall at 8. $8.

ECLECTIX! CHAMBER ORCHESTRA, Jeff Talman conductor; drummer Jimmy Madison. Premieres of works by Lee McClure, Allan Blank, Peter Kelsh, William Alexander. New School Theater, 66 W. 12th St. (662-7685), at 8. $3.

RAFAEL FERREYRA, organist. Works by Ginastera, Ferreyra, Valente, Frescobaldi, Bach, others. St. John the Evangelist Church, First Ave. and 55th St. (675-3652), at 8. $7.

MICROFEST—Festival of microtonal music. Tonight at 8: music of Scelsi, Xenakis, Priest, Harrison, Gallagher, Behm. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. $8 (769-2514).

ASCENSIONS, with guest Frank Gani. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

DAVID DUNKLE, organist. Works of de Grigny, Alain, Widor. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ADAM KENT, pianist. Music of Schubert, Chopin, Albeniz, Granados. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

OREBRO CHAMBER CHOIR, of Sweden, Fred Sjoberg conductor. Outdoors, visitors' entrance of the U.N., First Ave. and 45th–46th Sts., at 12:30. Free.

Tuesday, May 17

DETROIT SYMPHONY ORCHESTRA, Gunther Herbig conductor; pianist Emanuel Ax. Schoenberg's Five Pieces for Orchestra; Mozart's Piano Concerto No. 9; Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $14–$25.

YUVAL TRIO—Beethoven's Trio in B flat, Op. 11; Brahms's Trio in C, Op. 87; Shalit's *Divertimento;* Smetana's Trio in g, Op. 15. 92nd Street Y at 8. $7.50–$10.

EMELIN TRIO (N.Y. debut). With violist Paul Neubauer. Haydn's Piano Trio in B flat; Brahms's Piano Quartet in c; Dvorak's Piano Trio in f. Merkin Concert Hall at 2. $5.

NEW YORK YOUTH SYMPHONY—Chamber music by Beethoven, Hindemith, Brahms, Schubert, Dvorak, Shostakovich. Merkin Concert Hall at 8. Free.

PAULINA DRAKE, pianist. Music of Schumann, Beetho-

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MICROFEST—Festival of microtonal music. Tonight: Music of Rose, Ayers, Pousseur, Seletsky, Pehrson, Lepre, Blincoe, Sussman. With hornists Francis Orval, Ruby Miller. Greenwich House, 27 Barrow St. (769-2514), at 8. $8.

J. DAVID WILLIAMS, organist. Works for organ by Durufle, complete. Riverside Church, the Drive at 122nd St., at 8. Free.

MARY CLEARY, soprano, with pianist Laurie Hunter, oboist Margaret Helfer, lutenist Tom Garcia. Songs by Purcell, Dowland, Rossini, Mahler, Berlioz, Vaughan Williams, Moore. James Burden Mansion, Convent of the Sacred Heart, 1 E. 91st St., at 8. Free; donation to the school restoration fund accepted.

SIMON PRESTON, organist. Works of Bach, Guilmant, Messiaen, Sousa. Trinity Church, Broadway at Wall St., at 8. Benefit for the Bronx Youth Ministry; minimum donation $5.

OREBRO CHAMBER CHOIR, of Sweden; Fred Sjoberg conductor. Scandinavian choral music. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA

GIULIETTA E ROMEO, by Zandonai. Riverside Opera Ensemble. Rutgers Church, 236 W. 73rd St. (582-9753). 5/10, 13, 14, 17, 21 at 8; 5/22 at 3. $15, except 5/10, which is an AIDS benefit for God's Love We Deliver: $30–$100.

LA SERVA PADRONA, by Pergolesi. NYU Opera Workshop production, staged by Bissy Roman, conducted by Roger Mahadeen. Preceded by a new work by David Sanders. NYU Theater, 35 W. 4th St. (998-4947). 5/13 at 8; 5/14 at 2. $5.

THE ABDUCTION FROM THE SERAGLIO, by Mozart (in English). Bronx Opera Company, Michael Spierman conductor, staged by Cynthia Edwards. 5/13, 14 at 8, at Lehman College Theater, Bedford Park Blvd. West and Goulden Ave., Bronx; $6, $8. 5/20, 21 at 8, at Hunter College Playhouse, 68th St. east of Park Ave.; $10, $12. Reservations for either: 787-1356.

THE MAGIC FLUTE, by Mozart. Opera Amici in semi-staged performance, arias in German, dialogue in English; Sybille Werner conductor. Trinity School Auditorium, 101 W. 91st St. (864-7855). 5/15 at 4. $10.

H.M.S. PINAFORE, by Gilbert and Sullivan. Through 5/29. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat., Sun. at 3:30. $17.50 Wed., Thur.; $20 weekends.

THE GONDOLIERS—The Gilbert and Sullivan Society presents members of the Amato Opera. CAMI Hall, 165 W. 57th St. 5/12 at 8. $1 donation.

MESOPOTAMIAN OPERA COMPANY—*Jane Heir,* a new opera by Peter Healey, Janet Norquist, and Richard Gordon-Borg; being the further adventures of the Bronte heroine. Middle Collegiate Church, 50 E. 7th St. (718-438-0283). 5/10, 11 at 8. $8.

LA CORTE DE FARAON, a Spanish zarzuela. Repertorio Espanol, Equitable Tower Auditorium, Seventh Ave. and 51st–52nd Sts. (889-2850). 5/14 at 8. $18.

OPERA HIGHLIGHTS—Concert by and benefit for Music for Alzheimer Residents, Inc. Brooklyn Conservatory of Music, 58 Seventh Ave. off Flatbush (718-622-3300). 5/15 at 3. $15.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/26. Tickets, $5–$42. **American Music Festival, through 5/15:** 5/10, 13 at 8: As overture, Carter's *Elegy; Set of 7* (world premiere), by Violette Verdy, music by van Appledorn, Virginia Eskin pianist; *Ivesiana; Tea-Rose* (world premiere), by Martins, music by Gershwin, Michael Tilson Thomas pianist-conductor; *Ecstatic Orange.* 5/11 at 8, 5/14 at 2: As overture, Rouse's *The Infernal Machine; The Newcomers, Black & White, Behind the china dogs, Western Symphony*; 5/11, program opens with a tribute to Irving Berlin. 5/12 at 8, 5/15 at 1: As overture, Adams's *Tromba Lontana; Barber Violin Concerto* (world premiere), by Martins, to Barber's Op. 14 (Nadja Salerno-Sonnenberg, soloist at the premiere; Kate Johnson, David Parsons guest artists); *Danbury Mix* (world premiere), by Paul Taylor, music by Ives (Peter Frame and Paul Taylor dancers); *Gershwin Concerto* (Mel Tomlinson guest artist). 5/14 at 8: As overture, Overture to Bernstein's *Candide; Baroque Variations* (world premiere), by Ib Andersen, music by Lukas Foss; *The Chairman Dances* (world premiere), by Martins, music by Adams; *The Bounding Line* (world premiere), Christopher d'Amboise, music by Copland; *A Fool for You* (world premiere), by Martins, to songs performed live by Ray Charles and The Raylettes; *Quiet City.* 5/15 at 7: closing night of the Festival, with selections from the programs; Judy Kaye, in songs by Sondheim. **Season repertory begins 5/17.**

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/11. Tickets, $9–$55. 5/9 at 8: *Romeo and Juliet.* 5/10 at 8: *Stravinsky Violin Concerto; The Informer* (N.Y. premiere), by Agnes de Mille, set to Celtic dance tunes; *Raymonda (Grand pas classique).* 5/11 at 2: *Stravinsky Violin Concerto, Pillar of Fire, Raymonda.* 5/11 at 8: *Bruch Violin Concerto* (N.Y. premiere), by Clark Tippet; *The Informer; Gaite Parisienne.* 5/12 at 8: *Bruch Violin Concerto No. 1, Pillar of Fire, Ballet Imperial.* 5/13 at 8, 5/14 at 2 and 8: *Don Quixote (Kitri's Wedding).* 5/16 at 8: *Les Sylphides, Stravinsky Violin Concerto, Raymonda.*

New Contemporary Masters

CITY CENTER—5/11–22. $12–$35; 5/11 at 7:30, $250 for performance and dinner (247-0430): Bill T. Jones /Arnie Zane and Company, Laura Dean Dancers and Musicians, Bill Irwin. 5/12 at 7:30, 5/15 at 3, 5/17 at 8: Bill T. Jones/Arnie Zane and Company. 5/13 at 7:30, 5/15 at 8: Laura Dean Dancers and Musicians, including a N.Y. premiere. 5/14 at 8: Bill Irwin and Friends in *Largely/New York,* a N.Y. premiere.

Other

BATTERY DANCE COMPANY—Modern-dance program. Pace U. Schimmel Center, Spruce and William Sts. 5/11, 13, 14 at 8; 5/12 at 6:45, 5/15 at 2. $10.

DANCE CENTER—Robert Kovich and composer John King, with a new collaboration, *Lush and Romantic Duets.* Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 5/14 at 8; 5/15 at 3 and 8. $8.

DANCES AT THE PICNIC HOUSE—Brooklyn Dance Consortium with two different programs, one at 3, the other at 5, on two days, featuring several performer-choreographers. Prospect Park Picnic House, PPW and 3rd St. 5/14, 15. Free.

DAVID WOLFE/DANCES—His new *Mergers and Acquisitions.* Nikolais/Louis Choreospace, 38 E. 19th St. (852-5650). 5/13, 14, 15 at 8:30. $7.

DIANE JACOBOWITZ DANCE THEATER—Premiere of *Phoenix,* with other works. Triangle Theater, LIU Brooklyn, Flatbush Ave. ext. at DeKalb Ave. (718-467-2725). 5/13, 14 at 8; 5/15 at 3. $7.

KATHAK, DANCE OF NORTH INDIA—Prabha Marathe, with vocals and tabla. Metropolitan Museum Uris Center, Fifth Ave. and 81st St. (206-1050). 5/15 at 2:30. $10.

THE LIVE GHOST—Premiere of a new dance by Nelson Zayas. P.S. 122, 150 First Ave. at 9th St. (477-5288). 5/13, 14, 15 at 9. $8.

PILAR RIOJA—Classical Spanish and flamenco dance. Gramercy Arts Theater, 138 E. 27th St. (889-2850). 5/10, 11, 12 at 8; 5/14 at 3 and 8. $15, $23.

SIMONE FORTI & TROUPE, in *Green Mountain* and *News Animations,* with video images by Lisa Nelson. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/10, 17 at 8. $10.

STEVE CLORFEINE, with guest artist Lanny Harrison. "An Evening of Prose and Nonsense," scenes from Edward Lear, Lewis Carroll, others. Warren Street Performance Loft, 46 Warren St. (732-3149). 5/12, 13, 14 at 8. $8.

THREE-D AT THE JOYCE—A festival, 5/10–22, with each company presenting at least one N.Y. or world premiere. 5/10 at 7:30: **Ralph Lemon and Company.** 5/11 at 8: **Mark Taylor and Friends.** 5/12 at 8: **Muna Tseng Dance Projects.** 5/13 at 8: **Sin Cha Hong's Laughing Stone.** 5/14 at 8: **Blondell Cummings and Company.** 5/15 at 7:30: **Charles Moulton Dance Company.** Joyce Theater. $12.50.

TOMOV YUGOSLAV FOLK DANCE ENSEMBLE—Dance and music by the company of 60. Carnegie Hall, 5/15 at 2. $12–$22.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. *Many restaurants can accommodate parties in* private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de camarones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 *Broome St.* (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RACHEL'S—422 W. Broadway, bet. Prince and Spring Sts. (431-4790). Casual. American. Spcls: homemade lobster ravioli in cream sauce, sauteed calves liver with peaches and prunes, filet of sole with roasted peppers and fried shallot. Res sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 9 a.m.–4:30. D Mon.–Thu. 6:30–11, Fri.–Sun. to midnight.**(M)** **AE, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, rib steak. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: grilled swordfish, Norwegian salmon, fresh Maine lobster, rack of lamb. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. D Tue.–Sat. 6–11:30, Sun.to 9. Br Sun. noon–3. Pianist Tue.–Sat. from 8 p.m. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillote, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45-3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from

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IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug.

Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole *meuniere*. Res. sug. B Mon.–Fri. 7 *a.m.*–10*a.m.* L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51*st St.* (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

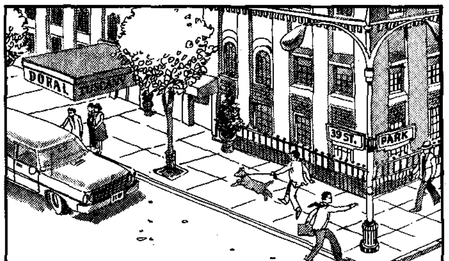
THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. *10:30* a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy,



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salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4, D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E) AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster with mushrooms on pepper brioche, devilled crabcakes with Creole tartar sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M) AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, *chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5.* Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E) AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E) AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E) AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I) AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M) AE, MC, V.**

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M–E) AE, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poēlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E) AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I) AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M) AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L *Mon.–Sat. noon–4. Champagne and caviar Br Sun.* noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M) AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn

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enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.–Sat. 11 a.m.–3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

OYSHE—199 Columbus Ave., at 69th St. (873-3350). Casual. Japanese. Spcls: okinomiyaka, yakisoba. No res. Open daily noon–11:30. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

OU GOTTA HAVE PARK, a now-annual spring-into-summer celebration, is set for 5/14 and 5/15, all day in Central Park and Brooklyn's Prospect Park. For these two days, we're asked to donate $1 on entering the parks, which will go to the kind of upkeep and restoration that will make them more enjoyable for us all, every one. In **Central Park** on Sun., on the Great Lawn (middle of the park at 81st St.), an Aerobics and Fitness Fair noon–4 features a big aerobics class at 2:30 by top instructors and there'll be mini-workshops and lectures, too. On Sat at 2, also on the Great Lawn, as part of New Sweden '88, you might sample *friskis and svettis* (healthy and sweaty), the Swedish way of keeping in shape to music; someone will be there to show you what's what. And both days, at the Naumburg bandshell, live entertainment. There's plenty going on *in* **Prospect Park,** *too: on Sun., noon–5 in the 9th St.* Bandshell, BACA and Chuck Reichenthal will stage a "Prospect Party," with celebrity guests and entertainers who include The Satisfiers, the International Folk Dance Ensemble, and Ray Rivera and the Cotton Club Band. The Brooklyn Bird Club will have a booth and be staging some "Bird Day at P.P." activities *centering on spring migrations.*

IRS IN THE NEIGHBORHOODS give one a chance to explore the turf as well as enjoy the browsing, buying, noshing, looking, and listening. At **Ye Olde Village Fair,** for example: 5/14, noon till after dark, west of Bleecker St. on Barrow, Commerce, and Bedford Sts. in the busy West Village (rain date, 5/15). Besides the over 200-plus vendors with their usual arrays of collectibles and treasures, this year's fair will include a juried crafts show/sale, on Commerce, with ceramics, jewelry, stained glass, wood, metal, and more. At night, there'll be dancing to Bill Sledge & The Hammers and, all-day long, more music, entertainment, and a street cafe . . . With traditional Village "horse sense," the nearby **Christopher Street Fair** the same day intersects with Ye Olde Village Fair, stretching between Seventh Ave. and Hudson St. The shops along the route contribute their own wares to the sidewalk/street goings-on, these including original art and objects, prints, new and vintage clothing, and chocolates. There'll be more vendors, sidewalk cafes, flowers for sale, and much to see (rain date, 5/15). Both of these street and/or block associations give their proceeds back to community projects for Village preservation and service organizations . . . Also on 5/14, out in Queens, the annual **Sunnyside Street Fair** of Gateway Community Restoration is along Greenpoint Ave. between 43rd and 48th Sts., 11 a.m.–6, rain date, 5/21. Handmade arts and crafts, foods, entertainment, and rides for youngsters are the order of the day . . . And speaking of food—this is the weekend for the city's biggest, most crowded, aromatic nosh of all, the **Ninth Avenue International Food Festival,** with lots of live entertainment, and tastes and smells in 20 languages up and down the avenue between 57th and 37th Sts. Again, this is a street of food stores and restaurants, all contributing flavorsome sampling, along with other vendors. 5/14, 15, 11 a.m.–7; tip: go early and beat the rest of the million and one eaters.

IR TIME IN SCHOOLS AND CHURCHES, TOO—Here's an alphabetical flock of them, for family fun: The annual **Medieval Marketplace of the Church of the Holy Trinity** will be on 5/14, 10–4, at 316 E. 88th St., in a balloon-and-banner setting, complete with costumed strolling minstrels. Crafts and a puppet show and games for children; antiques, jewelry, toys, clothing, handwriting analysis, books, art, records, fancy take-home edibles, raffle, an auction; also an outdoor barbecue and a luncheon indoors . . . **The Spring Fair at City and Country School,** 146 W. 13th St., is 5/13, 7–11 p.m., with admission $4, children $1. Children's games, hay rides, books and records and tapes to buy, raffles, live music and dancing, and, in the evening, a rooftop coffee house with music, inexpensively tabbed dining, beer-and-wine bar, and a promised sweepstakes with everyone a winner . . . On 5/14, 11–5, the **Spring Street Fair of Columbia Grammar and Preparatory School** is a street festival on 94th St. between C.P.W. and Columbus Ave. (rain date, 5/15). Children's fun includes a moonwalk, crafts booths; for everybody, sports equipment, new and used merchandise, adults' and children's clothing, books, toys, housewares and small appliances, and food, lots of it homemade; also a raffle . . . A **Book Fair at the First Unitarian Church,** Pierrepont St. at Monroe Pl., Brooklyn Heights, runs three days, 5/12, 13, 4–9 p.m., 10–4 5/14. Used and new books include adults and children's fiction, hardcover and paperbacks, books on peace and women's issues; there'll be a silent auction of collectors' items, closing at 2 on Sat., and as part of the scene, people from groups working for literacy, against censorship, and with programs for the blind (call 718-624-5466) . . . The **Rodeph Sholom School Book Fair,** 5/11, 6–10 p.m. includes books for all ages, video tapes, puzzles and crayons, and a panel discussion that will help parents motivate children to read. At the school, 7 W. 83rd St. . . . How about a visit to TriBeCa for another fair day? 5/14, noon–6, the annual **Children's Street Fair of the Washington Market School,** is on Greenwich St. between N. Moore and Harrison Sts.; rain date, 5/15. Proceeds benefit the *scholarship fund of this Montessori* school, and you'll find lots to buy—books, clothes, baked goods, toys, collectibles; also games and dancing, puppets and face painting and clowns, and some booths for pre-school tots. Prizes in the silent auction include dinners-for-two, a visit to an art studio, antiques. Small fees for some of the activities.

MID-MAY CALENDAR HIGHLIGHTS—The annual **AIDS Walk** that benefits Gay Men's Health Crisis starts off at the Fountain Plaza at Lincoln Center at 10 a.m. on 5/15. It's a 10-K trek that raises funds for the ongoing work to fight AIDS through research and education, and also for the support of patients. Anyone can take part in the walkathon, there are company-sponsored teams as well as individuals involved, and if one isn't already signed up, then 9 a.m. at the Fountain is the time/place. A ceremony at 9:30 will open the big event (645-1612) . . . In Brooklyn, the 29th annual **House Tour of Park Slope** will go on from noon to 5, 5/15. Tickets are $8, $7 in advance, seniors $5 (718-788-9150). (*Sat. and Sun. until the 15th,* advance tickets can be picked up in front of the Key Food store, Carroll St. and Seventh Ave.) This year's itinerary includes open house at eight places—one being converted into a condominium is currently for sale—dating from the late 1800's to the early 19th century . . . Galway Kinnell, E.L. Doctorow, Allen Ginsberg, Sharon Olds, and other American writers will read from their own works 5/11 at 8, as a benefit for **Golden Writers of Goldwater Memorial Hospital** on Roosevelt Island. Proceeds will help ongoing workshops for the severely disabled patients. Admission: $50 reserved, or $12.50, at NYU's Loeb Student Center, 566 LaGuardia Pl. (750-6935) . . . **Live Steam Voices** sounds like fun—a public-art project that will turn into a four-vessel steam-whistle flotilla along New York State barge system and the Erie Canal on a route that begins at South Street Seaport 5/14 at 1 and ends 6/4 at Buffalo/Tonawanda. You can see them toot off on Sat., or catch them 5/16 at the Kingston Maritime Center. It's the work of artist Arden Scott and composer William Varick Bassett . . . An out-of-the-city event for the week might be the **Dogwood Festival** in Fairfield, Conn., centering at the Greenfield Hill Congregational Church. Through 5/14, with an art show, music, gifts and plants and crafts, and, most of all, the dogwoods themselves which should be blooming on schedule.

TOURS

BEAUX-ARTS AND THE BIZARRE—Tour with the Cooper-Hewitt Museum, 5/12, 6 p.m. A visit to the newly restored Customs House in lower Manhattan to see a beautiful Beaux-Arts interior with scholar David Van Zanten. $15 (860-6899).

SOHO/ASTOR PLACE—Walks with Stanley Seidman. Each Sat. at 2, meet near Pearl Paints, S.W. corner of Broadway and Canal St.: shops, cast-iron architecture, galleries. Each Sun. at 2, meet in front of the Cable Building, 611 Broadway, N.W. corner of Houston St.: Grace Church, landmark buildings, anecdotes on Peter Cooper et al. $5 (718-897-6205).

ART DECO ARCHITECTURE—"42nd Street—East to West," a three-hour tour of Art Deco landmark buildings including the American Radiator, Chanin, Chrysler, and the original McGraw-Hill. 5/14 at 2, meet at the Daily News Building, 220 E. 42nd St. (925-4946). $8.

CHELSEA HISTORYWALK—A "Historywalk" with Joyce Gold (242-5762), to see one of New York's most fascinating areas. 5/15 at noon, meet at General Theological Seminary, 9th Ave. and 21st St. $8.

HELL'S KITCHEN—The once so-named area, now a revitalized neighborhood, 5/15 at 11 a.m., a walk with Adventure on a Shoestring (265-2663). $5.

NEW YORK WALK-ABOUT—5/15 at 11 a.m. and 2: meet on the N.W. corner of Whitehall St. and Water St., for "Upper New York Bay—Islands by the Sea." 5/15 at 11 a.m. and 2: meet on S.W. corner of Broadway and Canal St., for "Chinatown/Little Italy—Ethnic Contrasts" (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends). Each tour, $7.

VILLAGE LITERARY HISTORY 102—"From Tom Paine to Tennessee Williams"; 5/15 at 1, for 90 minutes, with Michael Levin (924-7187). $7.

MUSEUM OF THE CITY OF NEW YORK—5/15, 11 a.m.–4: "South Street Seaport and Snug Harbor," a tour that traces the early 19th-century rise of the seaport with a ferry trip to Staten Island to visit the Snug Harbor complex; meet at the front door of the Seaport Gallery, 215 Water Street in Manhattan shortly before 11 a.m. $10, take lunch and money for a ferry trip and two bus rides (reserve). 534-1672, ext. 206.

MUNICIPAL ART SOCIETY TOURS—5/14, 1–4: "Firehouses of Lower Manhattan," a tour of fourteen firehouses from Greenwich Village to TriBeCa with a discussion about the social and technoligical history of fire fighting in New York. $12 (935-3960). Reserve.

SIDEWALKS OF NEW YORK—5/14 at 1 p.m.: "Movie Stars' Homes of the West Side"; meet in front of 2 Columbus Circle (New York Visitor and Convention Bureau). 5/14, 21 at 6: "Ye Olde Tavern Tour"; visits the historic bars and taverns, including the White Horse and Minetta; meet in the East Village at the Astor Pl. subway stop at the iron and glass kiosk over the subway entrance across from Cooper Union (drinks, tips not included). 5/15 at 1: "East Village Ghosts"; meet at same Astor Pl. location, above. Each tour, $10 (517-0201).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 5/15, 11 a.m.–3, $13: "Seagate: A Private Community," a tour of this unique sailing community founded in 1899 followed by a picnic in Lindbergh Park (bring your own); 5/15, 10 a.m.–1, $10: "Archeological Lower Manhattan," a rare opportunity to explore the outline of lower Manhattan from the earliest days of European settlement including Castle Clinton, Schermerhorn Row and the South Street Seaport;

OTHER EVENTS

5/15, 1-4, $10: "Tammany Day: A History of Democratic New York," a tour of historic New York County courthouses with a discussion about Tammany politicians; 5/15, "The Flatiron District: The Ladies' Mile"; $14.

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—5/14 at 1 and 3: "Trail of the Waters"; meet at the PPEC in the Picnic House, for a look at the waters of Prosepect Park; free. 5/15 at 1 and 3: "Park's Spring Nature"; meet at the PPEC in the Picnic House; free (718-788-8549).

CENTRAL PARK—5/15 at 2: "Walks and Talks: In the Beginning"; tour Central Park and learn about its history with the Rangers; meet at The Dairy, 64th St., mid-Park; free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 5/14, Prospect Park, Brooklyn. 5/15, Alley Pond Woods, Queens.

NATURE WALKS—Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 5/14 at 3, a woodland walk, to see how the forest of today differs from the forest of the past; $2. 5/15 at 8 a.m., a spring bird walk at the height of spring migration; $2. A green-house-and-garden walk, every Sun. at 2:15; free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 5/14: "City Walk: Murray Hill"—A walk through this area famous for carriage houses, town houses, historic landmarks, and skyscrapers; meet at 1 at the N.E. corner of Park Ave. and 33rd St. in front of Norman Thomas High School (718-274-1319, evenings before 10 p.m.); $1. 5/15: "Doggie Walk"—Take your dog and lunch for a walk in Ward Pound Ridge Reservation (6 miles); take #6 IRT local train, Lexington Ave., to last stop, Pelham Bay Park station; meet outside the station downstairs at 9:30 a.m., return around 5 p.m. (516-671-2095, before 10:30 p.m.). $1; fare, $5. 5/15: "City Walk: Midtown East Side"—See traditional elegance including the Grand Central area, Tudor City, and Beekman Place; meet at 1 at Grand Central Station upper-level information booth, 42nd St. and Lexington Ave. (737-0016 before, 10 p.m.). $1.

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 5/10 at 7:30: vs. Chicago; 5/11 at 7:30: vs. Chicago; 5/13 at 7:30: vs. California; 5/14 at 1:20 vs. California; 5/15 at 1:30: vs. California; 5/16 at at 7:30: vs. Seattle; 5/17 at 7:30: vs. Seattle; 5/18 at 7:30: vs. Seattle. $7.50-$11.

BOXING—Madison Square Garden (563-8300), Felt Forum. 5/12 at 7:30: Three 10-round bouts scheduled. $10–$20.

STEPS—You Gotta Have Park Race, 5/14 at 10:30 a.m. Runners of all ages and paces are expected to compete in this 3.1-mile race, which begins and ends at 90th St. and 5th Ave. in Central Park (860-4455). $5–$12 . . . **You Gotta Have Park Fun Run,** 5/14 at 10:30 a.m. Same as above, 3.35 miles at Prospect Park Circle entrance to Prospect Park, Brooklyn (860-4455). $5–$12. . . . **New York City Marathon,** 11/6 at 10:30 a.m. Requests for entry forms to this annual event will be taken on 5/15, from noon to 2, in Central Park at Central Park West at 72nd St. Line forms at 10 a.m. Bring a self-addressed envelope and a check for $3 made out to NYC Marathon. 410-7770 . . . **Queens Biathlon,** 5/15 at 8 a.m. Over 600 men and women are expected to compete in this 3-mile run, 20-mile bicycle race and second 3-mile run, which begins and ends in Alley Pond Park, Belrose, Queens (289-4113).

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 5/9, Kingston (NYB); 5/11, Withers; 5/14, Fort Marcy Hdcp.; 5/15, Shuvee Hdcp.

CHILDREN

STORIES AND MUSIC—Maximillion Productions will present *Story Salad: Amelia Bedelia* and other favorites, all performed with song or live piano. 5/15 at 3. 92nd St. Y, 1395 Lexington Ave. (427-6000 ext. 134). $8.

THE SECRET OF THE CARDBOARD ROCKET—Two children build a cardboard rocket and take off for a tour of the planets. Recommended for ages 3–6. 5/14 at noon. Hayden Planetarium, Central Park West at 81st St. (769-5900). $2, adults $3.75.

STORY HOUR—A selection of picture books will be read in French for ages 3–5, 5/13 at 4. French Institute, 22 E. 60th St. (355-6100). $1, pre-register.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost, conductor, presents *Do You Hear What I Hear?,* part of the "Lolli-Pop" series. 5/14 at 10:15 a.m. and 11:30 a.m., Lincoln Center's Bruno Walter Auditorium, Amsterdam Ave. at 65th St.; also, 5/15 at 1:30 and 2:45. Katie Murphy Amphitheater, Pomerantz Center, Fashion Institute of Technology, 27th St. and 7th Ave. (704-2100). $20 (reserve).

DANCING THE NEW STORIES—One hundred National Dance Institute artists will participate in a music-and-dance celebration of American composers, choreographers, and authors, directed by Jacques D'Amboise. 5/10 at 10:30 a.m. and noon. Alice Tully Hall, 1941 Broadway (877-1800). $8 (reserve).

POETRY FESTIVAL—Readings by students and guest poets. 5/13, 10 a.m.–4. Davis Hall at CCNY, 133rd St. and Convent Ave. (690-8104). Free (reserve).

ISHANGI DANCERS—A blend of African music, dance, and culture. 5/14 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

LIKELY STORIES—Parents and their youngsters, 5 or older, can hear Jewish folk tales and music. 5/15 at 2. Yeshiva University Museum, Amsterdam Ave. at West 185th St. (960-5390). $2.75; adults $3.50.

STICK TO YOUR POPSICLE STICK—Lisa Lipkin's story told through mime, creative language, songs, and audience participation; also a treasure hunt and puppet workshop. 5/15 at 2. Henry St. Settlement, 466 Grand St. (598-0400). 50 cents; adults $2.50.

THE BIG APPLE CIRCUS—Arabian stallions, The Dancing Gauchos, and a mystical genie are all part of *1001 Nights at the Circus.* 5/10 at 7:30; 5/11, 12, 13 at 11 a.m. and 7:30; 5/14, 15 at 12:30 and 4; 5/16 at 11 a.m. and 7:30 (212-391-0760). Prospect Park, Parkside and Ocean Aves., in Brooklyn. $9–$15.

ADVENTURES IN STAR WORLDS—Take a thrilling spaceship adventure beyond the stars with the Puppetworks. 5/15 at 1 and 3. The Puppetworks Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75. Reserve.

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 5/14, 5/15 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

PUPPET SHOW—*The Red Rug Puppet Theatre,* performed by Beth Katz. 5/14, 5/15 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

BROOKLYN PHILHARMONIC—Tania Leon, conductor, presents *Music, Drums, And The Ballet Hispanico* with The Young People's Hispanic Chorus. Music and dances from the Caribbean and Spain. 5/14 at 2. Brooklyn Academy of Music, Flatbush and Atlantic Aves. in Brooklyn (718-636-4120). $3; adults $5.

THE WIZARD OF OZ—An original country-and-western musical score for the Frank Baum classic. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

LET THE GOOD TIMES ROLL—A musical revue that celebrates the 1930s, 1940s, and popular heroes of the day, presented by New York Kids on Stage. 5/11 at 3:45. Brooklyn Public Library, Park Slope Branch, 431 Sixth Ave at 9th St., Brooklyn (718-768-0593). Free (reserve).

STREET GAMES FESTIVAL—At the Seaport Gallery, South Street Seaport Museum, 213 Water St.: 5/14 and 5/15, noon–5. Games of Old New York are re-created including stilts, tops, skully, stoop ball, hoops, hopscotch, and more. Free with museum admission. $5, adults; $3, students; $2, children.

SPECIAL EXHIBITS—Goldome Money Collection—A 70-piece exhibit that tells the behind-the-scenes story about paper money--how it once looked, why it changed, and what people thought about it when it was first introduced. Included in this rare collection is a $5 silver certificate, a Grover Cleveland $1,000 bill, a buffalo note, a legal tender note, fractional currency, and a $20 technicolor gold certificate; also, see 14 authentic presidential autographs from George Washington to Jimmy Carter and take a short-but-tricky trivia quiz accompanying the exhibit. Mon.–Fri., 9 a.m.–5, through 5/31. Federal Hall National Memorial Museum, Entrance Hall, 26 Wall St. (264-8711). Free . . . **Changing Times**—An exhibit of 30 paintings and drawings, by children ages 6–17 from 29 different countries encompassing North and South America, Europe, Africa, the Middle East, and the Far East. Thu., at 10 a.m.; Thu.-Sat. at 7; Sun. at 2, through 5/22; also, by appointment. The New Theatre of Brooklyn, Inc., 465 Dean St., Brooklyn (718-230-3366) . . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 6/30 . . . Also, **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89; both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

LONG RUNNERS—For continuing plays, see last week's issue.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 5/15 at 2 and 3: "Brilliant Brass"—Listen to the instrumental group *Brass Age.* Free (reserve). . .**The Dairy:** 64th St., mid-Park (397-3165). 5/14, 1:30–3: "When Central Park Was New?"—Learn about the Park's early days and make 19th-century toys. Free (reserve).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). A variety of children's programs including *Dennis the Menace, The Hobbit, Life Is A Circus Charlie Brown,* and more. Every Saturday through 5/21 at 12:30 and 3. Museum hours: Wed.-Sat. noon–5 and Tue., noon–8. Suggested contribution for admission: $4, adults; $3, students; $2, children.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 5/14 and 5/15 at 1 and 3: "Nature Games"—Make games and toys based on a nature theme. Hours: Tue.-Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 5/14, 5/15: "Changing Shapes: Contemporary Sculpture." Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center. Films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater, include *Sticks on the Move, The Bronze Zoo, John Hooper's Way With Wood.* Slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 5/14 at 2: "Puppet Pranks"; 5/16 at 3: "Skeleton Sketches." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 5/14, 5/15 at 2 and 3: "A Sound Idea"—Explores new developments in audio technology. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 5/15 at 2: "Bony Beginnings"—A workshop that focuses on orthopedic handicaps. Special Exhibit: "What If You Couldn't?"—An exhibit that creates an environment in which the non-disabled public can learn more about the feelings of those with disabilities. The exhibit is divided into six stations including visual impairments, auditory impairments, physical handicaps, learning disabilities, emotional disturbances, and mental retardation. Hours: Wed.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

ɜY TO ABBREVIATIONS

E	American Express
B	Carte Blanche
C	Diners Club
C	MasterCard
	Visa

ɜase check hours and talent in advance. Many places : forced to make changes at short notice.

POP/JAZZ

GRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 5/11: Doug White Group. 5/12: Patrizia Smith Group. 5/13, 14: Dakota Staton. 5/15: Sally Swisher. 5/16: Paavo Carey. 5/17: Ellen Mandel. **AE, CB, DC.**

UE NOTE—131 W. 3rd St. (475-8592). Through 5/15: Freddie Hubbard. 5/16: Richard Reiter "Crossing Point" All-Stars. 5/17–22: "Triple Treat": Monty Alexander, Ray Brown, and Herb Ellis plus Ernestine Anderson and her Trio. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

E BOTTOM LINE—15 W. 4th St. (228-7880). 5/12: Ian Matthews; The Bobs. 5/13, 14: Roy Buchanan; Gary Window. 5/17, 18: An Evening with Joe Satriani. **No credit cards.**

ADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/14: Randy Weston with Jamil Nasser. 5/15: Tex Allen Trio with Harry Whittaker and Mike Formanek. 5/16–21: Freddy Cole Trio. Sets from 9:45. **AE, CB, DC, MC, V.**

RLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/15: Steve Turre Sextet with John Blake and Gerri Allen. 5/16: Hamiet Bluiett Telepathic Big Band. 5/17–29: Benny Carter Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

NO CASINI'S—132 W. 32nd St. (695-7995). Every Fri. from 7–11: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

GLE TAVERN—355 W. 14th St. (924-0275). 5/13: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 5/14: Brian Conway and Tony DeMarco. **No credit cards.**

T TUESDAY'S—190 Third Ave. (533-7902). Through 5/15: Susannah McCorkle. 5/16: Les Paul Trio. 5/17–19: Kenny Werner Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

RTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant. Through 5/13,17–19: Judy Carmichael. 5/14: Barry Harris. 5/20, 21: Terry Waldo. Sets Thu.–Sat. at 9. **AE, CB, DC, MC, V.**

EENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/11, 12: Dennis Moorman. 5/13, 14: Dennis Moorman Trio. 5/15: Dave Berkman. 5/17, 18: Nat Jones. **Upstairs:** 5/13 at 8: James Lescene "One Man Band"; Jimmy Miller at 10; Maxine Gordon at 11:30. 5/14 at 8: Jim Dawson; Cabaret with singers and comics at 9:30 and 11:30. **AE, MC, V.**

RS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 5/11, 18: STUFF II featuring Gordon Edwards with special guest Jocelyn Brown. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 5/14: Pianist John Bunch with Phil Flanigan on bass. 5/15, 16: Pianist Harry Connick, Jr. 5/17–21: Pianist Bill Mays with Harvie Swartz on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/11: Emergency Piece with Marty Erlich, Hank Roberts, and Mark Ellias; Wadada-Leo Smith Group. 5/12: Jane Ira Bloom special group. 5/13: Brian Woodbury; Roy Nathonson, Curtis Fowlkes and The Jazz Passengers. 5/14: Alva Rogers. 5/15: Yuval Lulav Quartet; Vernon Reid and Friends. 5/16: Karl Berger Group. 5/17: Connrad Cummings; Life in a Blender. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Jazz-pianist John Raney plays every Mon.–Tue. from 9–midnight. Pianist Skip Weinstock takes over on Wed. from 7–midnight and David Phillips/Skip Weinstock Trio play every Thu. 9–midnight, Fri.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/11: Bob-Along Cassidy. 5/12: Robert Ross Band. 5/13, 15: Greg Stier; Straight Up with special guests. 5/14: Paul Whistler and the Wheels. 5/16: Jimi J and the X-Ray. 5/17: The Ben-Wa Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 5/15: Charlie Haden's Quartet West. 5/16: Gil Evans' Orchestra. 5/17–22: McCoy Tyner. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/11–14: Dorothy Donegan. 5/19–21: Carmen Lundy. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/11: The Ned Sublette Band; Wild Blue Marlins with Soozie Tyrell. 5/12: the Sapphires. 5/13: Guitar Junior Johnson. 5/14: The Mind's Eye Swingin' Hipsters plus Capt. Wizzo's light show. 5/15: The Josie Kuhn Band; Paul McMahon; Rough-House. 5/18: The Dark; Tongues on Fire. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 5/16: "Salsa Meets Jazz" with Eddie Palmieri with "Night of the Conga"; Manny Oquendo's Libre with special guest Francisco Aquabella. **Terrace:** Through 5/22: Pianist Kenny Barron with Larry Ridley on bass, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/15: The Larry Coryell Quartet. 5/16: Mel Lewis and the Jazz Orchestra. 5/17–22: The Steve Kuhn Trio. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 5/11, 12: 29th Street Saxophone Quartet featuring Bobby Watson, Ed Jackson, Rich Rothenberg, Jim Hartog. 5/13: C'Est What. 5/14: Bruce Purse and the Pocketbook Orchestra. 5/15: Bob Hanlon and Gary Valente Band. 5/17: Romero Lubambo. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Through 5/15: Tardo Hammer and the Metropolitan Bopra House Sextet. 5/16: Comedy Out of Control with Steve Solis, Jedda Jones and others. 5/17: Paula Lockhart. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/14: Pianist John Campbell with Michael Moore. 5/15: Guitarist Gene Bertoncini with Michael Moore on bass. 5/16–21: Pianist John Campbell with Steve LaSpina on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 5/12: Dr. John. 5/13: Robert Gordon; G.C. Dangerous. 5/14: Spencer Davis; G.C. Dangerous. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 5/11: Jackie "The Jokeman" Martling. 5/12–15: Barry Sobel. 5/17, 18: Bob Nelson. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 5/11: "Comedy Break in the Wall Street Week" featuring Tim "Andre" Davis, Eddie Stanley, Heidi Joyce, Rorri Feinstein, and Naomi Lewin. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/15: Peter Fogel, Scott Bruce, Barry Weintraub, Danny Curtis, and Mike Eagan, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 5/16–22: Comedians Brian Regan, Taylor Mason, John Joseph, Mike Eagan, and Danny Curtis. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

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NIGHTLIFE

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater featuring magic and comedy. 5/11: Comedian Terry Day and singer Pamela Smith. 5/12: Terry Day and magician Torkova. 5/13, 14: Comedian Jack Young and magician Bob McAllister. 5/17: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/15: Comedians Allan Havey, Dean Edelson, Karen Loshborough. 5/17–22: Comedians Larry Amaros, Eddie Brill, Janette Barber. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/12: Yomo Toro. 5/13: Lord Kitchener. 5/14: Loremil Machado. 5/17: Janet Grice. 5/18: Ghetto Blasters. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 5/14, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Rita McKenzie in *Call Me Ethel.* 5/17–28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Karen Akers. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DANNY'S SKYLIGHT ROOM— Grand Sea Palace, 346l W. 46th St. (265-8133). 5/12–14 at 8:45 and 10:45: Jill Corey in *A Tribute to Harold Arlen.* 5/25–28: Jazz singer/tenor saxophonist Doug White. **AE, DC, MC, V.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 5/12–14: Sal Salvador and Crystal Image. 5/16: Joe Roccisano. 5/17: The Astons. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/11: Kathrin King Segal with pianist Wes McAfee. 5/12: Barbara Lea with Wes McAfee. 5/13: Bob Stewart with pianist Buddy Barnes. 5/14: Judy Kreston and David Lahm. 5/16: Dick Sudhalter. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Montgomery, Plant and Stritch with *Make This City Ours Tonight,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through May: Billy Kirsch and Bucky Calabrese, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 5/15: *The News in Revue* starring Jon Delfin. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/11: Greta; Mona Rogers. 5/12: Greta; Lina Koutrakos. 5/13: Nancy LaMott; Bruce Hopkins. 5/14: Bruce Hopkins. 5/15 at 8: La Gran Scena Opera Co presents Vera Galupe-Borszkh Second Annual Farewell Recitals; Miss Lurain Penny. 5/16: Cabaret Beat Anniversary show. 5/17: Ron Perkov; Mona Rogers. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Kurt Whiting. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., May 11

:00/WNCN— ieuxtemps: onzertstücke, "Fantasia ppassionata," Op. 35; **andel:** Suite for arpsichord No. 5 in E, Air and Variations."

:00/WNCN— ielsen: "Helios" Ov., p. 7. .

:00/WNCN— ononcini: Sinfonia for Trumpets and Strings, p. 3A; **R. Strauss:** apriccio, Op. 85.

:00/WNCN— ffenbach: *Orpheus in e Underworld:* Ov.; **ivaldi:** *Four Seasons:* Autumn," Op. 8, No. 3.

:30/WNYC—"Irving erlin From the eginning."

:00/WNCN—Haydn: t. in B-Flat, Op. 76, o. 4, "Sunrise"; **espighi:** *Ancient Airs nd Dances:* Suite No. 1.

:05/WQXR- M/FM—Strauss: *Le ourgeois Gentilhomme,* p. 60; **Stravinsky:** 4 tudes for Orchestra.

:00/WNCN— rokofiev: Sym. No. 7 C-Sharp, Op. 131; **ononcini:** ivertimento da Camera G.

NYC—Badings: ctet; **Britten:** Fantasy t.; **Stravinsky:** erenade in A.

:06/WQXR- M/FM—"McGraw- ill Young Artists howcase." Robert herman, host.

Thur., May 12

:00/WNCN—M. aydn: Divertimento in for Oboe, Viola, and ontrabass; **Purcell:** *King rthur:* Allegro and Air.

:00/WNCN— achmaninoff: *Etudes- ableaux*, Op. 33.

NYC—Stravinsky: ym. in C.

QXR-AM/FM— oulenc: Suite Francaise; **ozart:** Sym. No. 23 in .

:00/WNCN—Goetz: onatina in F, Op. 8, No. ; **Mozart:** Divertimento F.

:00/WNCN— Glazounov: *From Darkness to Light,* Op. 53.

7:30/WNCN—Cowell: "Irish" Suite; **Erickson:** *Recent Impressions.*

8:00/WNCN— Offenbach: *Tales of Hoffman:* Highlights; **Stravinsky:** *Five Easy Pieces.*

8:05/WQXR-AM/FM—Smetana: *My Country:* "The Moldau"; **Mozart:** Piano Cto. No. 24 in c.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; Richard Stoltzman, clarinetist. **Brahms:** Qnt. for Clarinet and Strings in b.

9:30/WNCN—C. P. E. Bach: Cto. in F; **Mozart:** Sonata in F; **Stenhammer:** Serenade in F.

Fri., May 13

3:00/WNCN— Medtner: *Acht Stimmungsbilder*, Op. 1, Nos. 1, 4, and 7.

4:00/WNCN—Bizet: "Patrie" Ov., Op. 19; **Handel:** Cto. for Treble Recorder, Strings, and Continuo in B-Flat.

WNYC—Britten: *English Folk Tunes,* "A Time There Was."

WQXR-AM/FM— Debussy: *Afternoon of a Faun:* Prelude; **Sammartini:** Sinfonia in G.

5:00/WNCN— Hellendaal: Centone No. 10; **Debussy:** *L'Apres midi d'un Faun:* Prelude.

6:00/WNCN— Roman: Sinfonia No. 20 in e; **Mozart:** Serenade No. 6 in D, "Serenata Notturna."

7:00/WNCN— Bantock: *The Pierrot of the Minute;* **Purcell:** Fantasia.

8:05/WQXR- AM/FM—Bach: Cto. in d for 2 Violins and Orch.; **Prokofiev:** Violin Cto. No. 2 in g; **Satie:** *Gymnopedie:* No. 3.

8:30/WNCN—Satie: *Ludions; Socrate;* **Hurley:** *Vermont Poems.*

9:00/WNCN— Beethoven: Sonata for Piano No. 4 in E-Flat, Op. 7; **Mendelssohn:** *Hebrides:* Ov., Op. 26.

9:06/WQXR- AM/FM—The San Francisco Symphony Orchestra. Wolfgang Swallisch. **Beethoven:** Sym. No. 9 in d, Op. 125, "Choral."

Sat., May 14

10:00 a.m./WNCN— Haydn: Qt. in G, Op. 54, No. 1; **Beethoven:** Sonata for Piano No. 1 in f, Op. 2, No. 1.

WNYC—Beethoven: Piano Sonata No. 18; Sym. No. 5.

10:04 a.m./WQXR- AM/FM—Telemann: Trumpet Cto. in c; **Copland:** *The Red Pony:* Suite.

11:00 a.m./WNCN— M. Charpentier: *Triumphal March:* Second Air for Trumpet.

WNYC—Brahms: Clarinet Sonata; **Saint-Saëns:** *La Jeunesse d'Hercule.*

11:04 a.m./WQXR- AM/FM—Bartok: Dance Suite; **Haydn:** Piano Cto. No. 5 in C.

12:00/WNCN— Schumann: "Genoveva" Ov., Op. 81; **Chopin:** Impromptu No. 3 in G-Flat, Op. 51.

12:05/WQXR- AM/FM—The Long Island Philharmonic.

1:00/WNCN— Schubert: Piano Trio No. 1 in B-Flat, Op. 99.

WNYC—Martinu: *La Reve de cuisine;* **Hajdu:** *Of Light and Depth.*

1:04/WQXR- AM/FM—Rodrigo: *Fantasy for a Gentleman.*

2:04/WQXR- AM/FM—The Lyric Opera of Chicago. **Glass:** *Satayagraha* (Perry, Cummings, Gibbons/Keene).

5:00/WNCN— Castelnuovo-Tedesco: Cto. for Guitar in D, Op. 99; **Rachmaninoff:** Variations on a Theme by Corelli, Op. 42.

5:04/WQXR- AM/FM—Fasch: Horn Cto. in D; **Chopin:** Piano Sonata No. 2 in B-Flat.

6:00/WNCN—Mozart: Sym. No. 21 in A; **Beethoven:** Sonata for Piano No. 26 in E-Flat, Op. 18, "Les Adieux."

7:00/WNCN— Beethoven: Sonata for Violin and Piano No. 1 in D, Op. 12, No. 1.

8:04/WQXR- AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor. **Beethoven:** Piano Cto. No. 1 in C, Op. 15; **Debussy:** *Afternoon of a Faun:* Prelude.

9:00/WNCN— Dvorak: Sym. No. 5 in F, Op. 76; **Boccherini:** Qnt. in E, Op. 13, No. 5.

Sun., May 15

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Sonata for Violin and Guitar; **Vivaldi:** Cto. for 4 Guitars in b.

WNYC—Haydn: Divertimento for Winds in D; **Brahms:** Serenade No. 1 in D, Op. 11.

11:00 a.m./WNCN— Beethoven: Sonata for Piano No. 5 in c, Op. 10, No. 1.

WNYC—Franck: Prelude, Fugue, and Variations, Op. 18.

12:00/WNCN—M. Haydn: Sym. No. 22 in D.

1:00/WNCN—Chicago Symphony Orchestra. **Levy:** *Masada* (Bachlund, Dayan, Chicago Sym. Orch./Hillis).

WNYC—Britten: *English Folk Tunes:* Suite, "A Time There Was"; **Shostakovich:** Cello Cto. No. 1.

1:04/WQXR- AM/FM— Mendelssohn: *A Midsummer's Night Dream:* "Incidental Music."

3:00/WNCN—Busoni: *Doktor Faustus:* "Sarabande" and "Cortège."

3:04/WQXR- AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist André Watts. **Beethoven:** Piano Cto. No. 2 in B-Flat, Op. 19.

4:00/WNCN—Saint-Saëns: Sonata for Violin and Piano No. 2 in E-Flat, Op. 102; **Scriabin:** Sonata for Piano No. 9 in F, Op. 68, "Black Mass."

5:00/WNCN— Brahms: *Intermezzi,* Op. 119; **J. C. Bach:** Sym. in E-Flat, Op. 18, No. 1.

6:00/WNCN— Schubert: Impromptu in A-Flat, Op. 90, No. 4; **Weber:** Adagio and Rondo.

8:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E; **Dvorak:** *Songs My Mother Taught Me,* Op. 55, No. 4.

8:05/WQXR- AM/FM—"Metropolitan Life Opera House." **Berlioz:** *Les Troyens:* Part 1 (Lindholm, Veasey, Vickers, Royal Opera House Orch./Davis).

9:00/WNCN— Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; violinist Henryk Szeryng. **Handel:** Sonata in F for 2 Violins and Continuo; **Tartini:** Sonata No. 24 in D for Unaccompanied Violin.

Mon., May 16

3:00/WNCN—Haydn: Qt. in E-Flat, Op. 50, No. 3, "Prussian"; **J. A. Benda:** Cto. for Harpsichord and Strings in b; **Beethoven:** Sonata for Piano in E-Flat, Op. 47, No. 1, "Elector."

4:00/WNCN—Haydn: Cto. for Harpsichord No. 5 in C; **Debussy:** *Danses Sacrée et Profane.*

WNYC—Ginastera: Cto. for String Orch.

WQXR-AM/FM— Beethoven: Romance No. 2 in F for Violin and Orch.

5:00/WNCN— Wagner: *Götterdämmerung:* "Dawn" and "Siegfried's Rhine Journey."

6:00/WNCN— Schubert: Impromptu in B-Flat, Op. 142, No. 3; **Rosenmüller:** *Studentenmusik:* Suite.

7:30/WNCN—Liszt: *Two Legends;* **Tomasson:** *Winter Trees;* **Schnittke:** String Qt. No. 2.

8:05/WQXR- AM/FM—Mozart: Piano Cto. No. 18 in B-Flat; **Weber:** Konzertstücke in f.

9:00/WNCN— Stravinsky: *Petrouchka;* **Barsanti:** Sonata for Recorder and Continuo in C.

9:06/WQXR- AM/FM—The Boston Symphony Orchestra. Sejii Ozawa, conductor; pianist Murray Perahia. **Henze:** Sym. No. 7; **Beethoven:** Piano Cto. No. 5 in E-Flat, "Emperor."

Tue., May 17

3:00/WNCN—J. A. Benda: Cto. for Piano in b; **Meyerbeer:** *Prophète:* "Coronation March."

4:00/WNCN—Falla: *Three-Cornered Hat:* "3 Spanish Dances"; **Pepusch:** Chamber Sym. in d; **Wagner:** *The Flying Dutchman:* Ov.

WNYC—Hindemith: Concert Music for Strings and Brass.

Vivaldi: Cto. in C for Diverse Instruments.

5:00/WNCN—Bach: Sonata for Flute and Harpsichord No. 3 in A; **Copland:** *El Salón México.*

6:00/WNCN— Vivaldi: Cto. for Violin in E-Flat, Op. 8, No. 5, "La Tempesta di Mare"; **Poulenc:** Elegie for Horn and Piano.

7:00/WNCN—Bach: Cto. for Violin in E; **Janácek:** Suite, Op. 3.

7:30/WNCN—New Jersey Symphony Orchestra. Jean-Pierre Rampal, conductor. **Weber:** *Oberon:* Ov.; **Mozart:** Flute Cto.

8:05/WQXR- AM/FM—Satie: *Monotones; Les Adventures de Mercure; Parade.*

9:00/WNCN—Mozart: Cto. for Piano No. 27 in B-Flat; **Mussorgsky:** *Night on Bald Mountain.*

9:06/WQXR- AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violinist Victoria Mullova. **Shostakovich:** "Festive" Ov., Op. 96; **Paganini:** Violin Cto. No. 1 in D, Op. 6; **Chausson:** *Poéme de l'amour et de la mer,* Op. 19.

less otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, MAY 11–13 and 16–17

❷ **WCBS**	975-4321
❹ **WNBC**	664-4444
❺ **WNYW**	535-1000
❼ **WABC**	887-7777
❾ **WWOR**	(201) 330-2153
⓫ **WPIX**	949-1100
⓭ **WNET**	560-2000
㉑ **WLIW**	(516) 454-8866
㉛ **WNYC**	669-7800
Ⓗ **HBO**	512-1208
Ⓜ **CINEMAX**	512-1208
Ⓝ **UPTOWN**	304-3000
Ⓢ **SHOWTIME**	708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ *Saber Rider*
❼ *World News*
❾ *Romper Room*
⓫ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
⓭ Wed.–Fri.: *Growing a Business*
Mon., Tue.: *Take Charge!*
Ⓗ Fri.: *The Peanut Butter Solution*
Ⓜ Thu.: **Movie:** *Scene of the Crime*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *He-Man*
❾ *Zoobilee Zoo*
⓫ *Spiral Zone*
⓭ *New Jersey News* (except Mon.)
Mon.: *Body Watch*
Ⓗ Wed.: **Movie:** *Phantom of the Opera*
Thu.: *The Woman Who Willed a Miracle*
Ⓜ Fri.: *Comedy Experiment*
Tue.: **Movie:** *The Loneliness of the Long Distance Runner*
Ⓢ Thu.: **Movie:** *Lucas Tanner*

6:35 a.m.
Ⓗ Tue.: *In Search of the Wow Wow*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ *Today*
❺ *Woody Woodpecker*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Smurfs*
⓭ *Sesame Street*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓗ Mon.: *Paddington's Birthday Bonanza*
Ⓜ Wed.: **Movie:** *The Times of Harvey Milk*
Fri.: **Movie:** *Bite the Bullet*
Mon.: *Crazy About the Movies:* "Elvis"
Ⓢ Wed.: **Movie:** *Just Between Friends*
Tue.: *Starchaser*

7:30 a.m.
❺ *Flintstones*
❾ *Jetsons*
⓫ *Jem*
㉑ *Homestretch*
Ⓗ Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
Ⓜ Thu.: **Movie:** *I Remember Mama*

8:00 a.m.
❺ *Bugs and Porky*
❾ *Bugs Bunny*
⓫ *Bionic Six*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *The Slugger's Wife*
Thu.: **Movie:** *Walk Like a Man*
Fri.: **Movie:** *Funny Girl*
Mon.: **Movie:** *Under the Rainbow*
Tue.: **Movie:** *The Mission*
Ⓜ Mon.: **Movie:** *My Friend Flicka*
Ⓢ Fri.: **Movie:** *The Gods Must Be Crazy*
Mon.: *Scorn of Women*

8:30 a.m.
❺ *My Little Pony*
❾ *Dinosaucers*
⓫ *Teddy Ruxpin*
⓭ *Mister Rogers*
Ⓜ Wed.: **Movie:** *The Turning Point*
Tue.: **Movie:** *Lovesick*
Ⓢ Thu.: **Movie:** *Lucas Tanner*

9:00 a.m.
❷ *The Judge*
❹ *Geraldo*
❺ *Leave It to Beaver*
❼ *Morning Show*
❾ *I Dream of Jeannie* (except Mon.)
Mon.: **Special:** *Steampipe Alley*
⓫ *Little Rascals*
⓭ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Home Stretch*
Ⓢ Wed.: *Shelley Duvall's Tall Tales & Legends:* "Davey Crockett"
Mon.: *Comedy Spotlight*
Tue.: *Comedy Spotlight*

9:30 a.m.
❷ *Divorce Court*
❺ *I Love Lucy*
❾ *Carol Burnett* (except Mon.)
⓫ *Benson*
㉛ *Body Electric*
Ⓗ Thu.: **Movie:** *As Summers Die*
Ⓜ Fri.: **Movie:** *The Jazz Singer*
Mon.: **Movie:** *Quarterback Princess*

10:00 a.m.
❷ *$25,000 Pyramid*
❹ *Sale of the Century*
❺ *I Love Lucy*
❼ *Sally Jessy Raphaël*
❾ *Marcus Welby, M.D.* (except Mon.)
Mon.: **Special:** *People Are Talking*
⓫ *Twilight Zone*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *Games Mother Never Taught You*
Mon.: **Movie:** *The Secret of My Success*
Ⓜ Thu.: **Movie:** *Will Success Spoil Rock Hunter?*
Ⓢ Wed.: **Movie:** *The Comedians*
Thu.: **Movie:** *Rogue Cop*
Fri.: **Movie:** *The Train Robbers*
Mon.: **Movie:** *Union Depot*
Tue.: **Movie:** *From Noon Till Three*

10:15 a.m.
Ⓗ Tue.: *From Star Wars to Jedi*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
⓫ *Best Talk in Town*
㉛ Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
Ⓗ Fri.: *America Undercover:* "Drunk and Deadly"
Ⓜ Wed.: **Movie:** *The Red Badge of Courage*
Tue.: **Movie:** *Heaven Can Wait*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Dukes of Hazzard*
❼ *Who's the Boss?*
❾ *People Are Talking*
⓫ *White Shadow*
㉛ Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *How Then Shall We Live*
Mon.: *Body Pulse*
Tue.: *Broadway Magazine*
Ⓗ Thu.: **Movie:** *My American Cousin*
Ⓜ Mon.: **Movie:** *Speedway*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
㉛ Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
Ⓗ Wed.: **Movie:** *2010*
Fri.: **Movie:** *Garbo Talks*
Tue.: **Movie:** *Moonlight*
Ⓜ Thu.: *Crazy About the Movies:* "Elvis"
Fri.: **Movie:** *The Loneliness of the Long Distance Runner*

11:35 a.m.
Ⓢ Thu.: **Movie:** *My Demon Lover*
Mon.: **Movie:** *Jimmy the Kid*

NOON
❷ News
❹ *Super Password*
❺ *Starsky & Hutch*
❼ *Ryan's Hope*
❾ News
⓫ Wed.: **Movie:** *First Deadly Sin* (1981). Frank Sinatra.
Thu.: **Movie:** *Countdown* (1968). Robert Duvall.
Fri.: **Movie:** *The Goodbye Girl* (1977). Richard Dreyfuss.
Mon.: **Movie:** *The Return of Maxwell Smart* (1980). Don Adams.
Tue.: **Movie:** *Divorce Wars: A Love Story* (1982). Tom Selleck.
㉛ Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *Who Cares for the Children?*
Ⓗ Mon.: **Movie:** *Million Dollar Mystery*
Ⓜ Wed.: **Movie:** *Henry V*
Ⓢ Fri.: **Movie:** *Pretty in Pink*
Tue.: **Movie:** *2010*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❼ *Loving*
㉛ Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
Ⓗ Thu.: *Philip Marlowe, Private Eye*
Ⓜ Thu.: **Movie:** *Homicidal*
Mon.: **Movie:** *The Red Badge of Courage*
Tue.: **Movie:** *Stage Door*
Ⓢ Wed.: **Movie:** *Institute for Revenge*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
㉛ Wed.: *Mystery!: The Black Tower*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *Japan*
Tue.: *Masterpiece Theatre: Lord Mountbatten*
Ⓗ Tue.: **Movie:** *As Summers Die*
Ⓢ Thu.: *Comedy Spotlight*
Mon.: **Movie:** *Lucas Tanner*

1:15
Ⓗ Fri.: **Movie:** *Rappin'*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
Ⓗ Wed.: **Movie:** *The Mission*
Thu.: **Movie:** *Malcolm*
Mon.: *Philip Marlowe, Private Eye*
Ⓜ Fri.: **Movie:** *Tarawa Beachhead*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Thundercats*
❼ *One Life to Live*
❾ *Newlywed Game*
⓫ *Heathcliff*
㉛ Wed.: *Madeleine Cooks*
Thu.: *South American Journey*
Fri.: *America: The Second Century*
Mon.: *Mechanical Universe*
Tue.: *Playing Shakespeare*
Ⓜ Thu.: **Movie:** *Sherlock Holmes and the Secret Weapon*
Mon.: **Movie:** *First Comes Courage*
Tue.: **Movie:** *I Remember Mama*
Ⓢ Wed.: **Movie:** *The Secret of My Success*
Thu.: **Movie:** *2010*
Fri.: **Movie:** *Banning*
Tue.: **Movie:** *Just Between Friends*

2:30
❺ *Bugs & Porky*
❾ *Dating Game*
⓫ *Scooby Doo*
⓭ *French Chef*
㉛ Wed.: *Creative Living*
Fri., Mon.: *This Old House*
Ⓗ Mon.: **Movie:** *Code Name: Emerald*
Tue.: *America Undercover:* "Drunk and Deadly"
Ⓜ Wed.: **Movie:** *Reveille With Beverly*
Ⓢ Mon.: **Movie:** *My Demon Lover*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ *Ghostbusters*
⓭ *Pizza Gourmet*
㉑ *Mister Rogers*
㉛ *Square One TV*
Ⓗ Thu.: *The Woman Who Willed a Miracle*
Fri.: *TV Around the World*
Ⓜ Fri.: **Movie:** *What's Up Doc?*

3:30
❺ *Real Ghostbusters*
⓫ *Tom and Jerry*
⓭ *Frugal Gourmet*
㉑ *Sesame Street*
㉛ *Video Music Box*
Ⓗ Fri.: *The Peanut Butter Solution*
Tue.: **Movie:** *Malcolm*
Ⓜ Thu.: **Movie:** *Threesome*
Mon.: *Crazy About the Movies:* "Criminal"

4:00
❷ *Superior Court*
❹ *Donahue*
❺ *Ducktales*
❼ *Oprah Winfrey Show*
❾ *Barnaby Jones*
⓫ *G.I. Joe*

3 *Sesame Street* (except
Ved.)
Wed.: *Survival Special*
H Wed.: **Movie:** *The
hantom of the Opera*
Thu.: *Courage*
M Wed.: **Movie:** *Paper
oon*
S Wed.: *The Cap*
Thu.: *Mom and Dad
an't Hear Me*
Fri.: *My Swedish
ombshell*
Mon.: *Scorn of Women*
Tue.: *Starchaser*

4:15
H Mon.: *The Peanut Butter Solution*

4:30
2 *People's Court*
5 *Double Dare*
11 *Transformers*
21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *America Today*
Tue.: *Make a Home*
H Thu.: *From Star Wars to Jedi*
M Fri.: **Movie:** *Brighton Beach Memoirs*
Mon.: **Movie:** *Getting Physical*
Tue.: *Comedy Experiment*
S Wed.: **Movie:** *Jimmy the Kid*
Fri.: **Movie:** *Wonderland Cove*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *The Collectors*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Eye on Dance*
H Wed.: **Movie:** *Moonlight*
Fri.: **Movie:** *The Gospel According to Vic*
Tue.: *A Friend in Deed*
M Tue.: **Movie:** *Call of the Wild*
S Thu.: *Starchaser*
Mon.: *The Saga of the Golden Bear*

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Tue.: **Movie:** *Funny Girl*
M Thu.: **Movie:** *Lifeboat*

5:45
H Thu.: **Movie:** *Passions* (cc)
31 *News From City Hall*

Weeknights, MAY 11–13 and 16–17

WED., MAY 11

:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "The
nowing Nose"
31 Italian programming
concludes at 8)
M **Movie:** *Brother, Can
ou Spare a Dime*
S **Movie:** *Arabesque*

:15
H **Movie:** *Code Name:
merald*

:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:*
'Silent Stampede."
ollows the migration of
almon.

:00
2 *Smothers Brothers
omedy Hour*
4 *Aaron's Way*
5 **Movie:** *Dragonslayer*
1981). Ralph
ichardson.
7 *Growing Pains*
9 **Baseball:** Mets vs.
ouston (concludes at 11,
pprox.)
11 *Hill Street Blues*
21 *Plagues.* Nobel
Prize–winning researcher,
Baruch Blumberg,
nravels the mysteries of
pidemics including the
urrent AIDS tragedy.
31 *Dark Shadows*
H **Movie:** *Salvador*
M **Movie:** *Harry and Son*
N **Movie:** *'Round
idnight*
S *Brothers*

:30
7 *Head of the Class*
13 *Metroline:* "Inside
riminal Court." A
ocumentary and
iscussion on the
roblems of our overcrowded court system.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 **Movie:** *Rocky IV* (1985). Sylvestor Stallone.
4 *Highway to Heaven*
7 **Special:** *Barbara Walters.* Guests include Paul Hogan, Sylvester Stallone, and Patrick Swayze.
11 **Movie:** *The Thing* (1982). Kurt Russell.
21 *Lily Tomlin.* A backstage look at the famous comedienne's preparation for her smash one-woman show *The Search for Signs of Intelligent Life in the Universe.*
31 *Murder of a Moderate Man*
S **Movie:** *Steele Justice*

9:30
13 *American Playhouse: The Trial of Bernhard Goetz.* Part I of II. Interesting courtroom dramatization, based on the actual transcripts of the highly publicized trial.

10:00
4 *St. Elsewhere*
5 News
7 *China Beach*
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *An Officer and a Gentleman*

10:30
21 *Mark Russell Comedy Special*
31 *Broadway Magazine*
H *Live From London*
N **Movie:** *Swimming to Cambodia*

11:00
2 4 9 11 News
5 *M*A*S*H*
7 News
13 *The Lenny Bruce Performance Film.* The only complete filmed performance of the controversial comedian, originally used as evidence in his New York obscenity trial.
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
S **Movie:** *Poison*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics: What's My Line?* Panelists Arlene Francis, Desi Arnaz, Dorothy Kilgallen and Fred Allen try to guess the occupations of guests; hosted by John Daly.
H **Movie:** *The Mission*
S **Movie:** *Caged Heat*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *Initiation of Sarah* (1978). Kay Lenz.
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*
N **Movie:** *Floating Weeds*

12:10 a.m.
M **Movie:** *Bachelor Party*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Nova:* "Panama"

12:45 a.m.
2 **Movie:** *The Parade* (1984). Michael Learned.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
S **Movie:** *The Secret of My Success*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:40 a.m.
H **Movie:** *Weekend Warriors*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *Secrets of Success*
M **Movie:** *Until September*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Confidential Agent* (1945). Charles Boyer.

2:30 a.m.
5 **Movie:** *McCloud: Return of the Alamo* (1974). Dennis Weaver.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Mr. Moto in Danger Island* (1939). Peter Lorre.
13 *Nature*
S **Movie:** *Institute for Revenge*

3:15 a.m.
H **Movie:** *Fast Times at Ridgemont High*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
M **Movie:** *An Officer and a Gentleman*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
13 *Innovation*

4:25 a.m.
S **Movie:** *Arabesque*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 *Twilight Zone*
13 *The Honorable Court*

4:50 a.m.
H *Code Name: Emerald*

5:00 a.m.
7 *Branded*
11 *Twilight Zone*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-on One*

THU., MAY 12

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Skin Deep." Explores how skin works, what skin treatments do, and how consumers can judge the effectiveness of skin care products.
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S **Movie:** *Lucas*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Hummingbird"
H **Movie:** *Walk Like a Man*
M **Movie:** *Poltergeist II: The Other Side*

8:00
2 *48 Hours*
4 **Special:** *Cosby Show*
5 **Movie:** *Blood Simple* (1984). John Getz.
7 **Movie:** *Uncommon Valor* (1983). Ben Murphy.
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America:* "Wild Texas." Examines the state of Texas and the myriad of creatures it harbors.
31 *Dark Shadows*
N **Movie:** *Wanda*

8:30
9 *Entertainment Tonight*
13 *Currents:* "The Disposable Society." An examination of the growing problem of where to dispose of the tons of garbage Americans accumulate each day.
21 *This Old House*
31 *Eastenders*

8:45
S *Celebrity Close-up*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Morton Downey Show*
11 **Movie:** *Cat People* (1982). Nastassia Kinski.
13 *A Death in the Family.* A drama set in New Zealand that focuses on a young man who returns home after being diagnosed with AIDS.
21 31 *Mystery!: The Black Tower*
H **Movie:** *Extreme Prejudice*
M **Movie:** *Aliens*
S **Movie:** *Kiss of the Spider Woman*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
7 *Ted Koppel Special*
13 *Plagues.* Traces the origins of man's most frightening epidemics.
21 *The Sandbaggers*
31 *Tenko*
N **Movie:** *Came a Hot Friday*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
H **Movie:** *Wimps*
S **Movie:** *My Demon Lover*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Bless Me Father*
M **Movie:** *Deliverance*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Not With My Wife You Don't* (1966). Tony Curtis.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Knife in the Water*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Land of the Mountain Elephant.* The mystical and lifelong relationship between the elephants and elephant trainers of Northern Thailand.

12:35 a.m.
S **Movie:** *Rebel Love*

12:40 a.m.
H **Movie:** *O.C. and Stiggs*

12:45 a.m.
2 **Movie:** *A Deadly Business* (1986). Alan Arkin.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
M **Movie:** *The Big Chill*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:05 a.m.
2 News
S **Movie:** *Something Wild*

2:20 a.m.
7 News

2:30 a.m.
5 **Movie:** *Banacek: The*

3 Million Dollar Piracy (1974). George Peppard.
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *Something Wild*

2:50 a.m.
7 **Movie:** *Fools* (1970). Jason Robards.

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Discoveries Under Water*

3:15 a.m.
M **Movie:** *Rebel*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 **Movie:** *Mr Moto Takes a Chance* (1938). Peter Lorre.
13 *Innovation*

4:05 a.m.
S *Comedy Spotlight*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Pride of Place*
H **Movie:** *The Imagemaker*

4:55 a.m.
M **Movie:** *Caged Heat*
S **Movie:** *Mom and Dad Can't Hear Me*

5:00 a.m.
7 *Branded*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *You Gotta Have Art*

5:45 a.m.
S **Movie:** *2010*

FRI., MAY 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "The Whole Truth Diet." Looks at five of the most popular diets and shows how to distinguish nutritional advice from harmful fads.
31 Italian programming (concludes at 8)
S **Movie:** *The Gods Must Be Crazy*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *The Spiral Staircase*
M **Movie:** *Harum Scarum*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "World's Wildest Garden"

8:00
2 *Beauty and the Beast*
4 **Movie:** *Annie* (1982). Albert Finney.
5 **Movie:** *Friday the 13th* (1980). Betsy Palmer.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "The Elephant Challenge"
31 *Washington Week in Review*
H **Movie:** *Omega Syndrome*
M **Movie:** *Sheena*
N **Movie:** *The Quiet Earth*
S **Movie:** *Pretty in Pink*

8:30
7 *Full House*
9 *Entertainment Tonight*
13 *Wall Street Week*
31 *Eastenders*

9:00
2 *Dallas.* Season finale.
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *Critters* (1986). Dee Wallace Stone.
13 *Richard Tucker: The American Caruso.* A gala tribute celebrating the career of tenor Richard Tucker; taped at Carnegie Hall and stereo-simulcast over WQXR-FM.
21 *Comrades:* "Doctor in Moscow." A look at the lifestyle of a famous Russian eye surgeon who lives like a superstar, with a chauffeur, a fabulous apartment, and a house in the country.
31 **Movie:** *Doctor Who*

9:30
7 *Slap Maxwell*
H **Movie:** *Hour of the Assassin*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 9 News
7 *20/20*
13 *Great Performances:* "The Silents"—*The Thief of Bagdad* (1924). Douglas Fairbanks. Fairbanks leads a cast of thousands in this enchanting Arabian Nights fantasy; features a fully-restored print and a specially commissioned score.
21 *This Honorable Court.* Goes behind the scenes of the Supreme Court with the justices describing the oral argument and secret conference process.
M **Movie:** *Legal Eagles*
N **Movie:** *A Great Wall*
S *It's Garry Shandling's Show*

10:30
S *Brothers*

11:00
2 4 7 11 News
5 M*A*S*H
9 *The Street*
21 *Wall Street Week*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Wanted Dead or Alive*
S *Hard Knocks*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *Down and Out in Beverly Hills*

11:35
2 **Movie:** *Moscow on the Hudson* (1984). Robin Williams.

MIDNIGHT
7 **Movie:** *The Night Strangler* (1971). Darren McGavin.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
M **Movie:** *Hard Ticket to Hawaii*
N **Movie:** *The Gig*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *Entertainment Tonight*
13 *You Gotta Have Art*
21 **Movie:** *Spitfire* (1942). Leslie Howard.

12:50 a.m.
H **Movie:** *Deadly Friend*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*

1:15 a.m.
S **Movie:** *Hardbodies*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
7 News
M **Movie:** *A Villa in the Country*

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 *I Love Lucy*
9 *Home Shopping Overnight*
11 *Secrets of Success*

2:10 a.m.
7 **Movie:** *Dr. Phibes Rises Again* (1972). Vincent Price.
M **Movie:** *Hardbodies 2*

2:20 a.m.
2 *Win, Lose, or Draw*

2:25 a.m.
H **Movie:** *Stitches*

2:30 a.m.
4 News
5 **Movie:** *The Conversation* (1974). Gene Hackman.
13 *Profiles of Nature*

2:45 a.m.
S **Movie:** *Friday the 13th: A New Beginning*

2:50 a.m.
2 **Movie:** *Secrets of a Psychiatrist* (1971). Roy Thinnes.

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Mr. Moto Takes a Vacation* (1939). Peter Lorre.
13 *American Playhouse: The Trial of Bernhard Goetz.* Part I.

3:45 a.m.
M **Movie:** *9 Deaths of the Ninja*

3:55 a.m.
H **Movie:** *Open House*

4:00 a.m.
4 *Hit Squad*
7 **Movie:** *Four Guns to the Border* (1954). Rory Calhoun.

4:20 a.m.
S **Movie:** *House of 1,000 Pleasures*

4:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *The Lenny Bruce Performance Film*

4:50 a.m.
2 *Newsmakers*

5:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *U.S. Farm Report*

5:25 a.m.
M **Movie:** *Space Rage*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *Greatest Sports Legends*
11 News
13 *You Gotta Have Art*

5:35 a.m.
H **Movie:** *Omega Syndrome*

MON., MAY 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch:* "Hedging Against Cancer." The latest information on anti-cancer diets, early detection, and other ways to decrease the chances of getting the disease.
31 Italian programming (concludes at 8)
H **Movie:** *American Anthem*
M **Movie:** *Desk Set*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S *Comedy Spotlight*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Kate & Allie*
4 **Special:** *Bob Hope Anniversary Show*
5 **Movie:** *Family Ties Vacation* (1985). Michael J. Fox.
7 *MacGyver*
9 *Morton Downey Show*
11 *Hill Street Blues*
21 *Adventure:* "Ring of Fire." Traces the adventures of two brothers who spent ten years exploring the Indonesian Archipelago by native schooner; hosted by Richard Gere.
31 *Dark Shadows*
H **Movie:** *The Secret of My Success*
M **Movie:** *The Man From Snowy River*
N **Movie:** *Fearless Vampire Killers*
S **Movie:** *Dangerously Close*

8:30
2 *Designing Women*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
7 **Movie:** *A Whisper Kills* (1987). Loni Anderson.
9 News
11 **Movie:** *Airplane* (1980). Lloyd Bridges. Wonderful spoof on airplane disaster films.
13 *An Ocean Apart.* Part I of a 7-part series exploring the complex relationship between the United States and Great Britain over the past seven decades.
21 *Palace of Dreams.* Poignant story of a young writer living in Sydney, Australia during the Depression.
31 *Playing Shakespeare.* Director John Barton and members of the Royal Shakespeare Company examine how Shakespeare is brought to the stage; also, a look at the powerful effect verse and rhythm have on the delivered line.

9:30
2 *Eisenhower & Lutz*

10:00
2 *Cagney & Lacey*
5 News
9 **Baseball:** Mets vs. San Diego (concludes at 1 a.m., approx.)
13 *The Hero's Journey*
31 *Poldark*
H *Tanner '88*
M **Movie:** *Deliverance*
N **Movie:** *Partisans of Vilna*
S **Movie:** *Poison*

10:30
H *Live From London*
S **Movie:** *My Demon Lover*

10:40
21 *Keep It in the Family*

11:00
2 4 7 11 News
5 M*A*S*H
13 *Oxbridge Blues: The Muse*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Best of Carson*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: This Is Your Life.* Ralph Edwards surprises comedy team Laurel and Hardy.
H **Movie:** *A Breed Apart*

11:35
2 *Hunter*

11:55
M **Movie:** *Cobra*

MIDNIGHT
7 **Movie:** *240 Robert* (1979). Mark Harmon.
11 *Star Trek*
13 *Mystery!: The Black Tower*
21 *Nightly Business Report*
S **Movie:** *Bachelor Party*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Comrades*
N **Movie:** *Gun Crazy*

12:45 a.m.
2 **Movie:** *Pleasure Cove* (1979). Constance Forslund.

1:00 a.m.
5 *World Vision*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery!: The Black Tower*

1:05 a.m.
H **Movie:** *Salvador*

1:25 a.m.
M **Movie:** *Knightriders*

1:30 a.m.
4 7 11 News

1:50 a.m.
S **Movie:** *Steele Justice*

2:00 a.m.
4 *Wil Shriner Show*
5 *Freedom From Fat*
7 **Movie:** *In Love and War* (1958). Robert Wagner.
9 *Home Shopping Overnight*
11 *Secrets of Success*
13 *MacNeil/Lehrer*

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** *Portrait of an Escort* (1980). Susan Anspach.
11 *Keys to Success*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Mr. Moto's Gamble* (1938). Peter Lorre.
13 *Nova*

3:05 a.m.
H **Movie:** *O.C. and Stiggs*

3:30 a.m.
4 *Matchmaker*
S **Movie:** *Caged Heat*

3:55 a.m.
M **Movie:** *Caged Heat*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*

The Avengers
Twilight Zone
Masterpiece Theatre:
rd Mountbatten—The
st Viceroy

00 a.m.
Focus on Success
Movie: *Code Name:*
nerald
Poison

20 a.m.
Movie: *Comedy*
cperiment

30 a.m.
New Wilderness
I Love Lucy
Morning Stretch
News
Currents
Movie: *Lucas Tanner*

TUE., MAY 17

00
4 7 News
Three's Company
Magnum, P.I.
Webster
Degrassi Junior High
Bodywatch: "Music
d Dance." The latest
formation on how the
ain and body interpret
usic; also, the use of
usic in treating mental
ness.
Italian programming
oncludes at 8)
Shelley Duvall's Tall
les & Legends

30
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *The Fly*

00
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island
Comedy Spotlight

30
Wheel of Fortune
She's the Sheriff
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
World of Survival

00
Special: *Happy*
rthday, Garfield
4 **Special:** *Matlock*
5 **Special:** *The Best of Taxi*
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Movie:** *The Blues Brothers* (1980). John Belushi.
21 *Nova:* "The Plane That Changed the World." A celebration of the 50th-anniversary of the DC-3, the plane that revolutionized commercial air travel; became known as the most important plane ever built.
31 *Dark Shadows*
H **Movie:** *The Mission*
M **Movie:** *Death Before Dishonor*
N **Movie:** *A Place of Weeping*
S **Movie:** *2010*

8:30
7 *Just the Ten of Us*
9 *Entertainment Tonight*
13 *Innovation:* "A Sporting Chance"
31 *Eastenders*

9:00
2 **Movie:** *Beryl Markham* (1988). Part II of II. Stephanie Powers. (Part I, Sun., 5/15 at 9 p.m.)
4 **Movie:** *Jagged Edge* (1985). Glenn Close, Jeff Bridges.
7 **Special:** *American Comedy Awards*
9 *Morton Downey Show*
13 *Nova:* "Panama"
21 *The Wrong Stuff.* Aviation psychologists examine the problems of pilots, including automatic aviation systems.
31 *The Prisoner*

9:30
M **Movie:** *Heartbreak Ridge*
N **Movie:** *Femmes De Personne*

10:00
5 9 News
H **Movie:** *Burglar*
13 *Frontline:* "Drugs and the C.I.A."
21 *Locked Out of the American Dream.* Examines America's growing critical shortage of affordable housing; includes a profile of a homeless family.
31 *Open All Hours*
S **Movie:** *Aliens*

10:30
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Intercom:* "Journey Back: Surviving Coma"
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *TV Classics: Take a Good Look*
N **Movie:** *Tea and Sympathy*

11:35
2 *Diamonds*

11:45
M **Movie:** *Hard Ticket to Hawaii*

11:50 a.m.
H **Movie:** *Omega Syndrome*

MIDNIGHT
7 **Movie:** *Inmates—A Love Story* (1981). Kate Jackson.
11 *Star Trek*
13 *Discoveries Under Water*
21 *Nightly Business Report*

12:25 a.m.
S **Movie:** *Just Between Friends*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Adventure*

12:45 a.m.
2 **Movie:** *Cocaine and Blue Eyes* (1982). O.J. Simpson.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
H **Movie:** *Richard Pryor—Live on the Sunset Strip*
M **Movie:** *Scarecrow* (cc)

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
7 News
9 *Home Shopping*
11 *Secrets of Success*

2:05 a.m.
2 News

2:25 a.m.
S **Movie:** *A Room With a View*

2:30 a.m.
5 **Movie:** *The Private Files of J. Edgar Hoover* (1977). Broderick Crawford.
7 **Movie:** *The Cool Ones* (1967). Roddy McDowall.
11 *Focus on Success*
13 *Profiles of Nature*

2:50 a.m.
H **Movie:** *Lookin' to Get Out*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Mysterious Mr. Moto* (1938). Peter Lorre.
13 *Odyssey*

3:20 a.m.
M **Movie:** *Aliens*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:20 a.m.
S **Movie:** *Hard Knocks*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Frontline*

4:40 a.m.
H **Movie:** *Deadly Friend*

4:50 a.m.
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

5:00 a.m.
5 *I Love Lucy*
11 *At the Movies*

5:30 a.m.
4 *New Wilderness*
11 *At the Movies*
13 *Tony Brown*

Weekend, MAY 14–15

SAT., MAY 14

0 a.m.
Can You Be Thinner
New York Views
Comic Strip
Christian Science
Sit and Be Fit
Movie: *Memories*
ver Die

0 a.m.
Patchwork Family
Fight Back
Sylvanian Family
Wild Kingdom
Planet of the Apes
New Jersey News

0 a.m.
Kidsongs
Star Com
7 *Uncle Waldo*
11 *Bravestarr*
13 *Comrades*
21 *Sesame Street*
M **Movie:** *Big Trouble in Little China*

7:05 a.m.
H **Movie:** *The Phantom of the Opera*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Clowns*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street*
H **Movie:** *They Still Call Me Bruce*
S **Movie:** *Lady L*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *Three Stooges*
11 *Captain Power*
13 *Wall $treet Week*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week* (cc)
21 *America: The Second Century*
M **Movie:** *Airplane II: The Sequel*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
H **Movie:** *Back to School*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Great Weekend*
11 *Soul Train*
13 *Firing Line:* "The Problems of Mayor Koch"
21 *Brain, Mind, and Behavior*

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SOLUTIONS TO LAST WEEK'S PUZZLES

F	I	R	E	D	A	M	P	■	S	C	O	R	E	S
L	■	O	■	I	■	A	■	■	■	H	■	E	■	U
A	R	T	I	S	T	R	Y	■	B	E	R	B	E	R
G	■	A	■	E	■	K	■	R	■	R	■	U	■	P
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G	■	P	■	■	■	V	■	I	■	■	■	R	■	E
A	L	L	O	T	T	E	D	S	P	A	N	■	■	■
S	■	A	■	R	■	R	■	M	■	C	■	M	■	S
M	A	N	D	A	T	E	S	■	D	O	G	A	P	E
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R	E	G	A	R	D	■	L	E	V	E	R	A	G	E

A	R	S	E	N	E	■	K	E	P	T	■	A	P	T	■	P	O	E	M	S
R	E	A	T	A	S	■	E	U	R	E	■	B	E	A	H	O	L	D	E	N
O	P	R	A	H	S	I	N	G	E	R	■	A	N	N	A	M	E	H	T	A
M	O	A	■	■	E	R	N	E	S	■	A	S	S	A	Y	■	A	S	O	P
A	S	H	E	N	■	K	E	N	T	■	B	E	I	G	E	S	■	■	■	■
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TELEVISION

㉛ *Body Electric*
Ⓢ **Movie:** *Arabesque*

10:30 a.m.
② *Mighty Mouse*
④ *Alvin*
㉛ *State of the Arts*
Ⓜ **Movie:** *The Color Purple*

11:00 a.m.
② *Popeye & Son*
④ *Fraggle Rock*
⑤ *Dukes of Hazzard*
⑦ *Bugs Bunny*
⑨ Wrestling
⑪ *Star Search*
⑬ *Tony Brown*
㉑ *From a Country Garden*
㉛ *Video Music Box*

11:30 a.m.
② *Dennis the Menace*
④ *New Archies*
⑦ *Flintstone Kids*
⑬ *Open Mind*
㉑ *Victory Garden*
Ⓗ *Philip Marlowe, Private Eye*

NOON
② *Storybreak*
④ *Foofur*
⑤ *Charlie's Angels*
⑦ *Animal Crack-Ups*
⑨ *Black Sheep*
⑪ Women's Wrestling
⑬ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*
Ⓢ **Movie:** *Return of the Jedi*

12:30
④ *I'm Telling*
⑦ *Health Show*
㉑ *This Old House*
Ⓗ **Movie:** *Reunion at Fairborough*

1:00
② **Basketball:** NBA Playoff Doubleheader
④ **Baseball:** TBA
⑤ **Movie:** *Knock on Wood* (1954). Danny Kaye.
⑦ **Racing:** Indianapolis 500 Time Trials
⑨ *Baretta*
⑪ **Movie:** *Godzilla vs. the Monster Zero* (1966)
⑬ *Motorweek*
㉑ *Frugal Gourmet*
㉛ *U.S. Nippon Newscope*

1:30
⑬ *Make Yourself at Home*
㉑ *French Chef*
Ⓜ **Movie:** *Harry and Son*

2:00
⑨ *Baretta*
⑬ *Hometime*
㉑ *Joy of Painting*
㉛ *Japanese Theatre*

2:30
⑪ **Movie:** *The Birds* (1963). Rod Taylor.
⑬ *This Old House*
㉑ *Art of William Alexander and Lowell Speers*
Ⓗ **Movie:** *Just Between Friends*
Ⓢ **Movie:** *Memories Never Die*

3:00
⑤ **Movie:** *Explorers*
⑦ **Golf:** Byron Nelson Classic
⑨ *Knightrider*
⑬ *Madeleine Cooks*
㉑ *Motorweek*
㉛ *Degrassi Junior High*

3:30
⑬ *Frugal Gourmet*
㉑ *Rod & Reel*
㉛ *Ask Congress*

Ⓜ **Movie:** *The Ox-Bow Incident*

4:00
④ **Baseball:** TBA
⑨ *Knightrider*
㉑ *Woodwright's Shop*
㉛ *TV Brazil*

4:30
⑦ *Wide World of Sports*
⑬ *Nova*
㉑ *This Old House*
㉛ *Broadway Magazine*
Ⓗ **Movie:** *Lucas*
Ⓢ *Classic Rock and Roll*

5:00
⑤ Wrestling
⑨ *A-Team*
⑪ *Little House on the Prairie*
⑬ *Innovation*
㉑ *Degrassi Junior High*
㉛ *The Real Julia*
Ⓜ **Movie:** *Love Me Tender*

5:30
⑬ *Newton's Apple*
㉑ *Doctor Who*

6:00
② *The People*
⑦ News
⑤ *Small Wonder*
⑨ *A-Team*
⑪ *Charles in Charge*
⑬ *Nature*
㉛ *European Journal*
Ⓢ **Movie:** *Just Between Friends*

6:30
② ⑦ News
⑤ *What's Happening Now?*
⑪ *Bustin' Loose*
㉛ *Hello Austria*
Ⓗ **Movie:** *They Still Call Me Bruce*
Ⓜ **Movie:** *Girl Happy*

7:00
② News
④ *Fast Forward*
⑤ *Too Close for Comfort*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *T and T*
⑬ *Owl/TV*
㉛ *Computer Show*

7:10
㉑ *Blake's Seven*

7:30
② *Wheel of Fortune*
④ *Throb*
⑤ *Family Ties*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Tales From the Darkside*
⑬ *Wild America*
㉛ *Eye on Dance*

8:00
② *High Mountain Rangers*
④ *Facts of Life*
⑤ *Family Double Dare*
⑦ *Supercarrier*
⑨ **Movie:** *The Untouchables*
⑪ **Movie:** *Jaws 2* (1978). Roy Scheider.
⑬ *Discoveries Underwater*
㉑ *Man About the House*
㉛ *Masterpiece Theatre: Lord Mountbatten*
Ⓗ *Atlantic Records 40th Anniversary*
Ⓜ **Movie:** *The Color Purple*
Ⓝ **Movie:** *Riffraff*
Ⓢ **Movie:** *Outrageous Fortune*

8:30
④ *227*
⑤ *Boys Will Be Boys*

㉑ *Keep It in the Family*

9:00
② *Tour of Duty*
④ **Special:** *Golden Girls*
⑤ *Dirty Dozen*
⑦ *Ohara*
⑬ *Mystery!: The Black Tower*
㉑ *Executive Stress*
㉛ *Secret Agent*

9:30
㉑ *Bless Me Father*

10:00
② *West 57th*
④ *Hunter*
⑤ ⑨ News
⑦ *Spenser: For Hire*
⑬ *Mystery!: The Black Tower*
㉑ *No Place Like Home*
㉛ *Blake's Seven*
Ⓝ **Movie:** *Suzy*
Ⓢ *Don Rickles on the Loose*

10:30
⑤ *Werewolf*
⑨ *Benny Hill*
⑪ News
㉑ *Solo*

10:45
Ⓜ **Movie:** *Running Scared*

11:00
② ④ ⑦ News
⑤ *Taxi*
⑨ *Morton Downey After Dark*
⑪ *Cheers*
⑬ **Movie:** *The Phantom of the Opera* (1925). Lon Chaney.
㉑ *Monty Python*
㉛ *World TV Presents* (Chinese programming)
Ⓢ **Movie:** *Mrs. Barrington*

11:30
④ *Saturday Night Live*
⑤ **Movie:** *Ice Station Zebra* (1968). Rock Hudson.
⑦ News
⑪ **Movie:** *Orca* (1977)
㉑ *Heimat*

11:45
② *D.C. Follies*
⑦ **Movie:** *The Woman in Red* (1984). Gene Wilder.

MIDNIGHT
Ⓗ **Movie:** *Back to School*
Ⓝ **Movie:** *Wife vs. Secretary*

12:15 a.m.
② *Dom DeLuise Show*

12:20 a.m.
⑬ **Movie:** *The Mystery of Edwin Drood* (1935)

12:30 a.m.
Ⓢ **Movie:** *Return of the Jedi*

12:35 a.m.
Ⓜ **Movie:** *Sorority House Massacre*

12:45 a.m.
② **Movie:** *Crime Club*

1:00 a.m.
④ *Showtime at the Apollo*
⑨ *America's Top Ten*

1:30 a.m.
⑨ *This Week in Baseball*
⑪ *Runaway With the Rich and Famous*

1:40 a.m.
⑦ **Movie:** *Bengel Brigade* (1954). Rock Hudson.
Ⓗ **Movie:** *Valet Girls*

1:50 a.m.
⑬ **Movie:** *Scoundrel* (1935). Noel Coward.

2:00 a.m.
④ *Comedy Club*
⑨ *Home Shopping*
⑪ News
Ⓜ **Movie:** *The Concrete Jungle*

2:30 a.m.
② *Win, Lose, or Draw*
④ *Sea Hunt*
⑤ **Movie:** *Don't Look Now* (1974)
⑪ *Tales From the Darkside*

2:45 a.m.
Ⓢ **Movie:** *Crazy Mama*

3:00 a.m.
② *D.C. Follies*
④ **Movie:** *Kings and Desperate Men*
⑪ *Solid Gold*

3:05 a.m.
⑬ **Movie:** *Winterset* (1936). Burgess Meredith
Ⓗ **Movie:** *Opposing Forc*

3:25 a.m.
⑦ **Movie:** *Last of the Fast Guns* (1958)

3:30 a.m.
② News

3:50 a.m.
Ⓜ *Eros America*

4:00 a.m.
⑪ **Movie:** *Sherlock Holmes and the Spider Woman* (1944)

4:10 a.m.
② **Movie:** *The Dark Star*
Ⓢ **Movie:** *Just Between Friends*

4:25 a.m.
⑬ **Movie:** *Make Way for Tomorrow* (1937)

4:35 a.m.
Ⓜ **Movie:** *Big Trouble*

4:45 a.m.
Ⓗ **Movie:** *Richard Pryor—Live on the Sunset Strip*

4:50 a.m.
⑤ *Love Your Skin*

5:00 a.m.
④ **Movie:** *Human Monster* (1939)

5:30 a.m.
⑤ *I Love Lucy*

SUN., MAY 15

6:00 a.m.
⑤ *Gilligan's Island*
⑦ *Insight*
⑨ News
⑪ *Christopher Close-up*
⑬ *Survival Special*
Ⓢ *The Cap*

6:15 a.m.
⑪ *Davey and Goliath*
Ⓗ **Movie:** *Warriors of the Wind*

6:30 a.m.
② *Community*
④ *New Wilderness*
⑤ *Oral Roberts*
⑦ *Christopher Close-up*
⑨ *It's Your Business*
⑪ *Christian Science*
Ⓜ **Movie:** *Close Encounters of the Third Kind*
Ⓢ *Tucker and the Horse Thief*

7:00 a.m.
② *Young Universe*

First Estate
Hour of Power
Faith for Today
Point of View
Larry Jones
Sesame Street
Wonderworks

:30 a.m.
Way to Go
Headlines on Trial
This Is the Life
Sunday Mass
World Tomorrow
The Great American usic Video

:00 a.m.
For Our Times
Visiones
Sunday Mass
Tiempo
Funtastic World
Ever Increasing Faith
Mister Rogers
Sesame Street
Italian programming
The Adventures of Tom awyer
Movie: *Huckleberry inn*

:30 a.m.
Community
Positively Black
Plastic Man
Morning Home Show
Mister Rogers
Seabert

:00 a.m.
Sunday Morning
Sunday Today
D.J. Kat
Movie: *The Count of onte Cristo* (1975)
Hee Haw
Sesame Street
Owl/TV
Movie: *Return of the di*
Movie: *Poltergeist II*

:30 a.m.
Puttin' On the Hits
Reading Rainbow

0:00 a.m.
Steampipe Alley
New Gidget
Reading Rainbow
Tony Brown's Journal
Movie: *Some Kind of onderful*

0:30 a.m.
Face the Nation
Meet the Press
Over 17 Not Admitted
Love Boat
Owl/TV
Inside Albany
Movie: *Ishtar*

1:00 a.m.
Wall $treet Journal
McLaughlin Group
Wrestling
News Conference
Knightrider
Wild America
Washington Week

1:30 a.m.
Newsmakers
News Forum
David Brinkley
At the Movies
Degrassi Junior High
Wall $treet Week
History of Tennis

OON
The People
Essence
World of Disney
Special: *Superman stival* (concludes at 2)
Movie: *The Naughty ineties* (1945). Bud bbott.

⑬ *Washington Week*
㉑ *Adam Smith*
Ⓢ **Movie:** *Footloose*

12:30
② *World of Guinness Records*
④ *Your Vital Signs*
⑦ *Business World*
⑬ *Inside Albany*
㉑ *Wild America*
Ⓗ **Movie:** *Passions*
Ⓜ **Movie:** *The Great Santini*

1:00
② **Basketball:** NBA Playoff Doubleheader
④ *Countdown to '88*
⑤ **Movie:** *Rescue From Gilligan's Island* (1978)
⑦ *Like It Is*
⑬ **Movie:** *The Thief of Bagdad* (1924). Douglas Fairbanks.
㉑ *Nature*

1:30
④ *Road to Seoul*
⑦ **Racing:** Grand Prix of Monaco
⑪ **Baseball:** Yankees vs. California

2:00
④ *Heroes*
⑨ **Movie:** *Batman* (1966). Adam West.
㉑ *Masterpiece Theatre: Lord Mountbatten*
㉛ *Window On World TV*
Ⓢ **Movie:** *Lust for Life*

2:15 a.m.
Ⓗ **Movie:** *The Slugger's Wife*

2:30
④ *War of the Stars*
Ⓜ **Movie:** *Lifeboat*

3:00
④ **Racing:** NHRA Championship
⑤ **Movie:** *Duel at Diablo* (1966). Sidney Poitier.
㉑ *The Collectors*

3:30
⑦ **Golf:** Bryon Nelson Classic
⑬ **Movie:** *The Phantom of the Opera* (1925). Lon Chaney.
㉑ *Madeleine Cooks*
㉛ *Washington Week*

4:00
④ *Sportsworld*
⑨ *A-Team*
⑪ **Movie:** *Fletch* (1985). Chevy Chase.
㉑ *Great Chefs of the West*
㉛ *Tony Brown's Journal*
Ⓗ *Kids on Kids*
Ⓢ **Movie:** *Outside Chance*

4:30
㉑ *Frugal Gourmet*
㉛ *World Chronicle*
Ⓗ **Movie:** *2010*
Ⓜ **Movie:** *Indiana Jones and the Temple of Doom*

5:00
⑤ **Movie:** *Columbo*
⑨ *Hardy Boys/Nancy Drew Special*
⑬ *Currents*
㉑ *Nova:* "Panama"
㉛ *Eye on Dance*

5:30
⑬ *Metroline*
㉛ *Looking East*

6:00
② ④ ⑦ News
⑪ **Movie:** *Invasion U.S.A.* (1985)

㉑ *Undersea Research*
㉛ *Images/Imagenes*
Ⓢ **Movie:** *The Trip to Bountiful*

6:30
② ④ ⑦ News
⑬ *This Old House*
㉛ *Another View*
Ⓜ **Movie:** *Close Encounters of the Third Kind*

6:45
Ⓗ **Movie:** *Return of the Jedi*

7:00
② *60 Minutes*
④ *Aaron's Way*
⑤ *21 Jump Street*
⑦ *Disney Sunday Movie*
⑨ *National Geographic*
⑬ *Wonderworks*
㉑ *Louisiana Cookin'*
㉛ *Discoveries Underwater*

7:30
㉑ *House For All Seasons*

8:00
② *Murder, She Wrote*
④ *Family Ties*
⑤ *America's Most Wanted*
⑪ *Star Trek: The Next Generation*
⑬ *Nature*
㉑ *This Old House*
㉛ *Documentary Is*
Ⓝ **Movie:** *An American in Paris*
Ⓢ **Movie:** *Footloose*

8:30
④ *Day by Day*
⑤ *Married With Children*
⑦ **Special:** *Captain Eo*
㉑ *Hometime*

9:00
② **Movie:** *Beryl Markham* (1987). Part I of II. Stephanie Powers.
④ **Movie:** *Perry Mason: The Case of the Lady in the Lake* (1987)
⑤ *Garry Shandling*
⑦ **Movie:** *Beverly Hills Cop* (1984)
⑨ *Police Story*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Masterpiece Theatre: Lord Mountbatten*
㉑ *Nature*
㉛ *Australian Movie*
Ⓗ **Movie:** *Burglar*
Ⓜ **Movie:** *Ishtar*

9:30
⑤ *Duet*

10:00
⑤ *Tracey Ullman Show*
⑨ ⑪ News
⑬ *Yes, Minister*
㉑ *Mystery!: Black Tower*
Ⓝ **Movie:** *Variety*
Ⓢ **Movie:** *Some Kind of Wonderful*

10:30
⑤ *Current Affair Extra*
⑨ To be announced
⑪ *Carson's Classics*
⑬ *Good Neighbors*
㉛ **Movie:** *Africa Screams* (1949). Abbott and Costello.

11:00
② ④ ⑤ News
⑨ *Entertainment This Week*
⑪ *Cheers*
⑬ *New Television*
㉑ *The Casebook of Sherlock Holmes*
Ⓗ *Glory Years*
Ⓜ **Movie:** *The Fly*

11:10
⑦ News

11:30
② News
⑤ *Sports Extra*
⑪ *The Honeymooners*
㉑ *The Sandbaggers*

11:40
⑦ News

11:45
② Sports
Ⓢ **Movie:** *The Men's Club*

11:55
⑦ Sports

MIDNIGHT
② *Rockford Files*
④ Sports
⑤ *Friday the 13th*
⑨ *Dallas*
⑪ *Star Trek*
⑬ *Great Performances*
Ⓗ **Movie:** *Extreme Prejudice*
Ⓝ **Movie:** *My Best Friend's Girl*

12:10 a.m.
⑦ **Movie:** *Little Girl Who Lives Down the Lane*

12:30 a.m.
④ To be announced

12:40 a.m.
Ⓜ **Movie:** *Stewardess School*

1:00 a.m.
② *Win, Lose, or Draw*
⑤ *Naked City*
⑨ *Dallas*
⑪ *Odd Couple*
⑬ **Movie:** *The Thief of Bagdad* (1924)

1:30 a.m.
② *Win, Lose, or Draw*
④ *Hardcastle & McCormick*
⑪ News

1:35 a.m.
Ⓢ **Movie:** *P.O.W.*

1:50 a.m.
Ⓗ **Movie:** *Highlander*

2:00 a.m.
② News
⑤ *World Vision*
⑦ **Movie:** *One Summer Love* (1976)
⑨ *Home Shopping*
⑪ *At the Movies*

2:15 a.m.
Ⓜ **Movie:** *Bullies*

2:30 a.m.
④ *Positively Black*
⑪ **Movie:** *Tell Me That You Love Me Junie Moon*

3:00 a.m.
④ *First Estate*
⑤ *Credit Time Bomb*

3:10 a.m.
Ⓢ **Movie:** *Highlanders*

3:45 a.m.
⑦ **Movie:** *Desert Legion*
Ⓗ **Movie:** *Eat and Run*

3:55 a.m.
Ⓜ **Movie:** *Poltergeist II*

5:05 a.m.
Ⓢ *Tucker and the Horse Thief*

5:15 a.m.
Ⓗ **Movie:** *Burglar*

5:25 a.m.
Ⓜ **Movie:** *Homicidal*

5:55 a.m.
Ⓢ **Movie:** *Huckleberry Finn*

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Mod EIK, 3 BR & libr, LR w/fplc, DR, French doors to brick patio, 2 1/2 bths, 5x7 whirlpool, sauna, steam, bsmnt, garage, alarm system, and many other features. Short walk to RR, private community, pool, tennis......................................$459,000.
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Westchester—Elegant penthouse duplex, 6 rms, 2 bths, cath ceil, frplc, skylight, walk Bronxville RR, owner $274,500. 914-633-1482 or 914-632-5656

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Hilltop Privacy In Dix Hills
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Owner: 516-367-9146 $695,000

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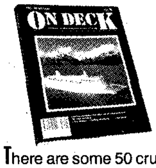

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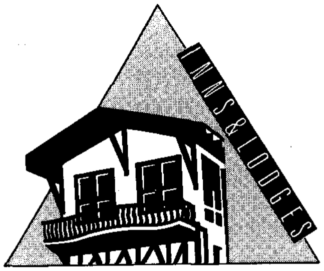

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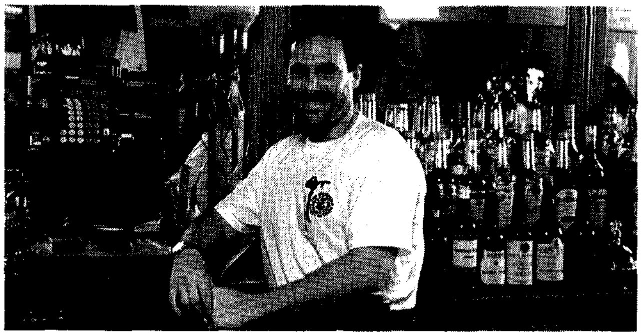

Robert Mergler

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Source: 1987 SMRB.

Advertising deadline: Tuesday 5pm for the issue on sale the next Monday.

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New York Services And Sales is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line *(count each letter, space and punctuation mark as a character). The first line is available in bold* print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads *accepted at the discretion of the publisher.*

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SERVICES AND SALES

Continued from previous page.

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Continued from previous page.

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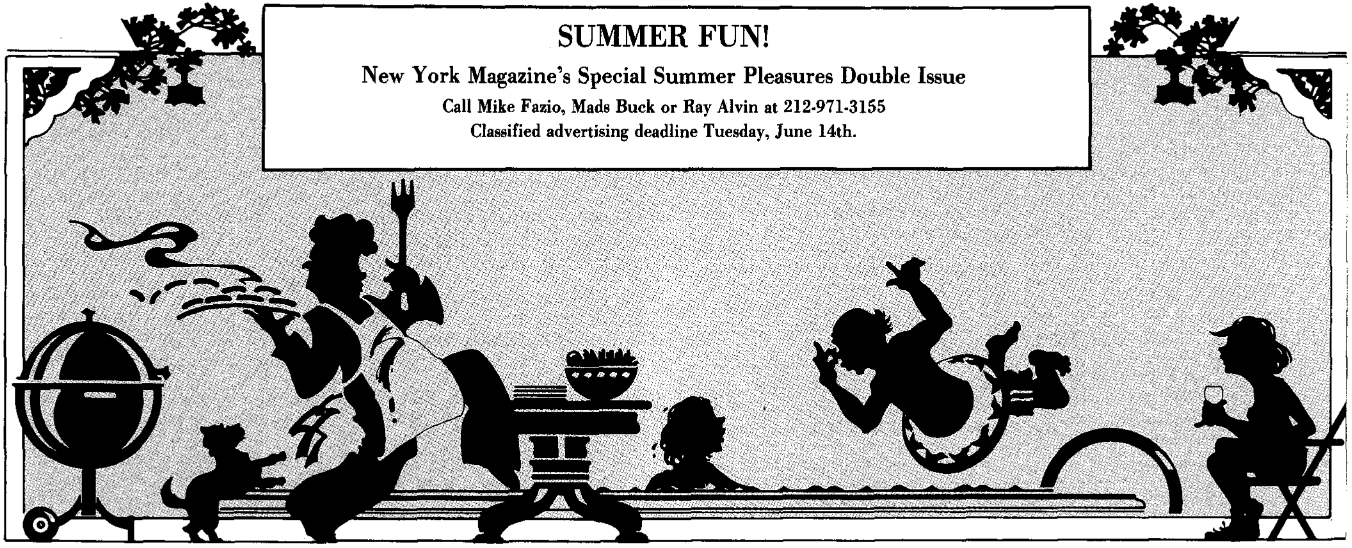

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

Well-Packaged, Sparkling Woman—Of fire and feeling, wants to love, nourish, worry about well-honed, traditional, accomplished male, "as is", 50's-60's, with a void in his life, for soul-to-soul "good mornings". NYM M897

Unique, Aristocratic Widow—58, fun-loving, easy to be with, substantive. Seeking quality, educated gentleman to enjoy life's pleasures. NYM M894

Can You Solve This Puzzle—Think of me as a two-seater, convertible roadster made by Bugattis in the mid 30's. I have a lean, 5'7" chassis. My power train is run by two distinct engines: a diesel engine of 600 RPM for stability and a jet fuel engine of 12,000 RPM for pure excitement. And, you can also take me from 0 to 60 miles per hour in two seconds. Far ahead of my time, I have power steering, brakes, windows and locks. My exterior is white and my interior, genuine calves leather. I have traveled life's most interesting roads and wear the marks of my journey handsomely. Now circumstances have placed this unique automobile on the auction block. A woman with a sturdy enough character, under 43, over 5'5", and interested in an infinite relationship, will find the price of this car very reasonable: a grain of sugar and a grain of salt. I am not a car enthusiast. Happy driving! Photo is a must. NYM M965

Shapely MBA, Pretty—City woman (Manhattan), country girl (Westchester, Adirondacks). Charming, worldly, with interests from Degas to Devil Dogs. Excellent tennis player, sailor. Enjoy kids, dogs. Susceptible to very bright, witty, family-minded, urbane man, 37-50, with a silly streak. Note/phone. NYM M686

Ex-South African—35, Jewish MD. Lives in central New Jersey. Good-looking and sincere. Loves tennis, movies, dancing, humor. Seeking that special Jewish female, 24-32, to make my happy life happier. Photo/bio please. NYM M691

Is—Every female money-oriented? I'm 46, divorced, successful business consultant, described as "very bright, witty, sincere, nice-looking, etc". There must be a special, well-bred, bright, attractive, not boring lady wanting warm, decent relationship - values traits other than money as being essential. Photo. NYM M930

Established, Financially Secure—Jewish male, 40, eclectic, athletic, attractive, well-educated businessman/professional. Lives in Florida - frequent visitor to NY - would like to meet Jewish woman with similar attributes for good times, marriage, children. Photo and phone number, please. NYM M900

Successful Professional—Male - athletic, British background, good company. Seeks slim, attractive, intelligent female, 30-40. Photo, please. NYM M842

To Hold And Be Held—By a lady you could be reading about in Forbes, Playboy or Town And Country. I am beautiful, talented, 30's, CEO of a major company, Jewish, thin, well-built and graduate school educated. You ideally are 30-48, tall, confident, romantic, very handsome, dynamic, as esthetically aware as you are professionally accomplished and interested in a future commitment. Common interests are convenient but shared values more important. Will exchange photo. Letter/phone. Thank you. NYM M943

Fireworks, Not Fairy Tales—Sparkling future offered by extraordinarily handsome, GQ-looking 35-year-old, sophisticated, successful Jewish male, 6'2", broad-shouldered with athletic, cultural and bohemian interests. You are a very pretty, sexy woman who is sincere, caring, under 35 and interested in friendship, love and commitment. Photo and note. NYM M886

Happily Divorced Bachelor—After few years of superficial roving behind, is ready to fall in love again... I hope to meet that very special lady to team-up with for life. The paragon of my dreams has great sense of humor, sincerity, self-assurance and intelligence. She has European affinity, and is well-educated, secure, gregarious, feminine, elegant and can be outrageously sensuous...around 40, she is slender, attractive nonsmoker and extensively traveled. She enjoys skiing, sailing, Chopin, disco, reggae, ballet, caviar, pizza, travel, interior design, horseback riding and kissing in the rain. I am a tall European gentleman, MBA, compatible with your attributes. I believe that somewhere you do exist and will take the plunge to write to me with a photo. NYM M771

Successful Attorney—Young 40's, enjoys the performing arts, etc. Handsome, kind, giving, Jewish, good sense of humor. Seeks a committed relationship with a slim, attractive, bright nonsmoker, 20's-30's. Photo, please. NY/NJ. NYM M884

Ivy-Educated, 25, Female—Beautiful (body and face), blue eyes, Jewish, MBA, Manhattanite. Seeks successful, extremely handsome, athletic male, 25-32, 5'7"-6'2". Photo/note/phone. NYM M855

Dynamic Jewish Dentist—32, 5'11", affectionate, athletic, sincere, outdoorsish, cultured. Seeks tall and vivacious nonsmoking woman to share it all. Thoughtful note and photo appreciated. NYM M860

A Touch Of Class—A warm, romantic male, devilishly handsome, athletic, president of own company, multimillionaire, mid 30's, slim, 5'10", Jewish, happy upbeat view of life. Seeks to spoil and cuddle a romantic, stunning lady, curvy, with warm heart, sexy, 32 or less, nonsmoker. For lifetime of hugs, family, happiness. Photo a must, will exchange. NYM M916

Lover Of Life—Beautiful, educated, successful, athletic, loving woman, in great shape, with a great personality, is looking for an equally special man. I've lived enough and loved enough to know what's important and am optimistic enough to believe it's possible. I am an unbelievably young 40 (so I'm always told), divorced with two great kids and receptive to the idea of another. If you also possess the above qualities (beautiful not necessary, handsome will do), are 37-47, tall, and looking for that rare relationship that makes life's best even better, then write so we can both stop searching. Photo/phone. No smokers please. NYM K844

It's Time—Thriving therapist, 35, 6', Jewish, warm, trim, handsome, creative (and a great listener!). Seeks slim, shapely beauty, 22-32, 5'5" or more, for serious fun. Photo/note/phone. NYM M807

Philosophical, Romantic, Successful—37/5'10"/160, Jewish male. Seeks reserved, sensitive, sweet rock 'n' roller of the white female variety. NYM M914

Beautiful And Passionate—5'7", slender, 32, professional Jewish woman would like to meet a man (age 30-45) with the rare combination of intelligence, sensitivity and compassion, as well as having a sense of humor. Send note/photo. NYM M820

Sophisticated Yet Shy—Black female, 36, 5'8", attractive, in own business. Seeks socially active executive/entrepreneurial male, 35-49, monogamous, sincere companion for a lasting relationship. Note/photo/phone. NYM M901

Successful Manhattan Professional—38, 5'8", good-looking, warm, sincere, athletic. Seeks that special woman, 25-35, who really is intelligent and strikingly beautiful, independent, sophisticated, slim, with agile mind, great smile. To share romance, new ideas in wholesome relationship. Photo a must. NYM M898

Dudley Moore Type—Seeks mate, 35-45, for adventure and romance. NYM M843

Gifted, Supportive Man—35, seeks dancer ready for love. NYM M836

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Young, Professional—Tall, pleasant, good looking, outgoing and energetic, seeks attractive female counterpart, 21-24, who enjoys sports, movies and good times. Picture a must. NYM M980

Legal Eaglette—29, loves tennis, humorous, intelligent witty men, 28-35, Chinese food. Bio/photo/phone. NYM M951

You:—Black, classy female, 24-35. Me: white male, young 39, director by day, singer for established vocal group by night. 6'2", Clint Eastwood type, for relationship. Photo/note/phone. NYM M953

Classy, Caring, Special Lady—Jewish, 60, with many interests, seeks tall, nice, quality gentleman. Photo, please. NYM M955

Very Handsome—Successful, sophisticated yet fun-loving, witty and gentle man, 36, divorced, wishes to meet his female counterpart, 26-36. Manhattan only. Photo/phone/note a must. NYM M954

Christian Corporate President—50's, secure, warm, gentle male, 5'8", dance, country club golf, travel. Seeks happy nonsmoker, slender female, 40-50's with same interests. NYM M958

If Don Quixote Had Been—A Marx Brother: incurably idealistic, indefatigably irreverent, passionate and playful; slightly daft, mercurial maverick, antinomic lawyer for causes, male, 39. Seeks feral partner with grace, beauty, intellect and her own style, for collaboration of mind, soul and heart - in technicolor. Photo/note/phone, please. NYM M960

Pleasant, Attractive Widow—56, 5'6", slim, varied interests, would enjoy meeting personable, humorous gentleman. Queens/LI resident. NYM M959

Solid, Secure, Spontaneous, Sincere—Handsome bachelor, 31, seeks well-rounded, fun-loving gal, 25-32. Bio/photo. NYM M961

Elegant And Sophisticated—On the outside; warm and sensitive on the inside. Jewish widow, mid 50's, seeks man, 55 to 65, for friendship and hopefully more. I enjoy all that Manhattan has to offer, and would enjoy it even more if I shared it with a secure, intelligent, caring man who has a good sense of humor. Offer by prospectus (or letter) only. NYM M963

Attractive Sexy Blond—5'5", slim, Jewish, mid 40's. Enjoys swimming, biking, dancing, all sports. Cultured art educator, resides Westchester, works NYC. Seeks intelligent, warm successful man for dating relationship. Photo/phone. NYM M972

Swell, Slim, Smart Woman—Tragically over 30, seeks bright, funny, kind pal to share declining years. Am considered attractive by perfectly normal people. Not depressed, not on a diet, won't tell you my dreams. NYM M964

California Golden Girl—30's, transported to east side gallery. Slim, elegant, intelligent. Wishes to share dinner, dancing, theater, travel and summers in Southhampton with man who likes the same. Photo/bio. NYM M634

Passion, Energy, Caring—To share. Striking blond scientist, 5'7", 41. Looking for the One. He's brilliant, idealistic with eclectic interests/aesthetic taste. NYM M635

Tall, Beautiful Asian Attorney—Mid 20's, European-educated, elegant, sophisticated. Into skiing, scuba, sailing, tennis, travel. New in town. Seeks male partner for romantic relationship. NYM M724

Pretty, Witty, Classy Lady—With varied interests, Jewish, slim, early 40's, from Stamford, CT. If you are a self-confident and caring man, please send bio/recent photo/phone. NYM M644

Art Lover—Lovable and caring female, 40, enjoys art galleries, museums, performing arts. Also likes the outdoors, animals, travel and loves to cook. Seeks mate, 35-55, with these interests plus others that I could learn to love. NYM M849

Delightful, Pretty Blond—Professional seeks successful man, 40's-50. Enjoys fun, warmth, travel. Photo/phone. NYM M885

Sincere Jewish Male—6', 240 lbs, 43, SI residence, separated, loving, caring, honest, intelligent. Looking for a lady of similar qualities, 25-45, to share the beauty of life together. Photo a must. NYM M741

Red Hair, Blue Eyes—Kind, affectionate, warm, caring female, 40's. Would like to meet attractive man, 6', with same qualities. Photo, appreciated. NYM M654

Vibrant, Attractive City Gal—Spring cleaning - making room for successful, Jewish, 5'10" plus guy (53-63) for travel, theater, love, fun. Photo. NYM M670

Post Ski Season Blues?—Very attractive, successful, spirited female, 27, seeks adventurous, handsome, caring guy, 26-35. If you enjoy sports, travel, exploring - let's meet. Maybe we can tackle life's moguls together. Note/photo/phone. NYM M684

Pretty, Blue-Eyed Blond—Film editor, 39, dynamic, artistic, athletic, slighty zany. Seeks fit, fun-loving, cultured male counterpart. Looks are important. Enclose photo. NYM M693

Bronx Male—White, 35, 5'10", 155, trim, fit, divorced, childless, law firm professional. Seeks attractive lady, 28-37. Photo and phone exchange. Box 287, 805 Third Ave, NYC 10022

Here's The Pitch:—Beautiful blue-eyed sports fan scouts successful, warm, GQish Jewish man, 28-36, to share Spring(steen) fever, champagne brunch, cycling in the park, city life and weekend escapes. Slim, spirited, refined, romantic and independent, I seek a teammate whose stats match mine. Photo - will exchange. NYM M968

Offbeat Entrepreneur—30, dark-eyed, bearded maverick. Loves sneakers, suntans, sweat, tennis, rock 'n' roll, reggae, beaches, film, politics, drama, romance, laughter, hugs and clients that pay on time. Seeks slim, strong, striking, witty woman who'll repeatedly knock my socks off. Note/photo/phone. NYM M967

Suddenly Single—Seeking tennis partner, best friend and mensch, 48-58, to share forever. Note/phone/photo. NYM M969

It's My Birthday!—Warm, loving, intelligent, very attractive woman with great sense of humor. Seeks affectionate, caring man (35-50) with good self image, to enjoy everything. If you want to meet this special birthday woman, send note/phone. NYM T366

Good-Looking Jewish Businessman—Mid 50's, witty and charming Manhattanite seeks neat, sweet, petite, over 40 lady, modern Orthodox, to be best friend with marriage. Photo a must. NYM M976

Absurdist Seeks His Mate—Tall, handsome Jewish man, 33, seeks bright, funny, slim, pretty woman. NYM M979

Writer—Smart, funny, pretty, seeks kindred soul who is clever, athletic, handsome and equally generous. NYM M978

Very Handsome, Successful—Athletic DDS, 6', 31, Jewish, with good values. Seeks fun-loving, slim, warm, sexy lady, 24-27, who loves to laugh. Note. Photo a must. NYM M971

Me: Adorable—Athletic, charming, natural, smart. You: manly, a bit traditional, attractive, stable, 40-55. NYM M973

Male, 48 (Looks Much Younger)—6', 170, handsome, sensitive, creative, athletic, good sense of humor. Seeks pretty, professional female, 35-45. For sincere relationship. Photo a must. NYM M982

Museum Lover—Single white male, 34, tall/slender. Seeks petite Oriental female, 20-30, to share together explorations of the past, the makings of a future and romance through the ages. Note/phone/photo, appreciated. NYM M663

Handsome Jewish Man—6', 175 lbs, athletic, sensitive, sincere, sensible, sometimes silly, seeks sane, 30ish, sensual, slim, sexy soul-mate. Photo/phone. NYM M942

Pretty Artist/Photographer—Slim, 37. I love to go to the movies and for Spanish food - Jewish but not religious. I like the life of my work and am seeking a warm, active, healthy, trim, nice-looking professional man (more or less 35-48) who has many of his own interests and who feels he can relate to someone in the arts, or might be in some art-related field himself. Photo/note. NYM M962

Very Attractive, Vivacious Career Gal—Late 30's, seeks honest, warm, intelligent single man with similar interests in movies, travel, politics, to share good times, friendship and possibly romance. Note/phone, please. NYM M887

Endlessly Curious, Pretty—Upbeat, petite Weschester woman, seeks one refined, successful, single male, 50-60, for daring, sharing and caring. Bio/photo/phone, please. NYM M743

Ivory Skin, Dark Hair, Blue-Eyed—5'6", vivacious, warm, marriage-minded professional. Seeks energetic, educated Christian man, 35-50, nonsmoker who enjoys life one day at a time. NYM M696

Handsome Jewish Professional—34, athletic and down-to-earth, seeks nonsmoking, pretty and sincere, single Jewish female. Photo, please. NYM M912

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Handsome Professional—Athletic, youthful 38, 6'1", 165 lbs. Enjoys classical music and the outdoors. Seeks the right chemistry with an outgoing, nonsmoking, family-oriented, practical woman who wants to share hiking, biking, culture, goals and romance. Note/photo. NYM M703

Northern NJ Man—Independent, secure, alone, fun-loving, adventurous, 61, 6'1", nonsmoker. Seeking lady, 35-50, over 5'6", nonsmoker, bright, sincere, alone, attractive, for future commitment. Northern NJ a plus. Only recent photo will receive reply, plus note and phone. NYM M821

Beautiful Writer—30, a cross between Carly Simon, Virginia Woolf and Mr. Spock. Seeks the one noble, exciting, highly intelligent, loving man she's turned all the others down for. Photo. NYM M698

Nice Guys Won't Finish Last—Are you a nice, honest guy? Have I got a girl for you! Attractive, slim, successful professional, 33. Enjoys skiing, rafting, ballet, theater, film or just a good conversation. Modern woman with old-fashioned values - seeks man with adventurous spirit, open mind, good sense of humor and, most importantly, a commitment to a relationship. Note/phone. NYM M818

Stylish, Attractive Asian Designer—Late 20's, 5'6". Seeks tall, warm professional male for friendship and romance. Note/photo/phone. NYM M729.

Sophisticated, Lovely, Adaptable—Green-eyed blond CT woman seeks gentleman, 55-65. NYM M944

Pretty Blond Professional—Sexy, successful, slim, affectionate, 33, Jewish. Seeks comparable male. Photo. NYM M777

Exoctic Shapely Dark-Haired—Sensuous, single Jewish female lawyer. Seeking an intelligent man, of substance, 40-52 with flare for life for committed relationship. Phone/note. NYM M945

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pinstripes and rock 'n' roll. Tennis, sailing, karate too. Wall Street exec, 32, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM M946

Criminal Lawyer Seeks Non-Felon—Me: 29, male, attractive and bright. You: female, smart, funny, arresting but not arrested. Photo/note/phone. NYM M706

Handsome Professional—Manhattanite, 51, enjoys hiking in Switzerland, biking in Ireland, tennis, figure skating, music, intimate dinners. Seeks warm, cultured, sensitive woman, 36-45 who knows how to laugh. Recent picture please. NYM M714

Downtown Sophisticate—Whimsical, warm and pretty. Into the arts, literature and travel. Seeking 30ish, cute, smart and playful male dreamboat. Note/phone/photo optional. Thank you. NYM M740

Fun, Warm, Sincere—Good-looking man, 36, divorced, intelligent, Jewish (you don't have to be), slim, 6' with green eyes. I'm open, love to communicate and seek friendship as well as love with a beautiful woman, inside and out, from (201) or (718) only. Bio/photo a must. NYM M653

Lovely, Elegant, Attractive Brunette—Tall, slim, seeks warm, loving, generous man (38-48), of spiritual and emotional depth, to share traditional dreams and values. Christian preferred. NYM M738

Attractive, Caribbean Queen—25, tall, pleasant, out-going, seeks male counterpart, 25-35, non-smoking, full of energy, nature-loving, romantic, ambitious, successful, Christian, for nice times. Photo a must. NYM M977

Insecure, Inadequate, Insane—Female, mid 40's, desires secure, adequate, sane, successful male, 35-55. Humor a must! Photo/note/phone. NYM M890

Wanted:—Man whose enthusiasm for life is equaled only by my own. I'm 45, Jewish, slim, attractive, financially independent, adventurous and exciting. NYM M760

Long, Lean Lady—Very attractive, blend of intelligence and humor, graphic artist, 50. Enjoys movies from Capra to Coppola, museums from Met to MOMA, music from Bach to Beatles. Seeks exceptional, warm, witty man, 50's-60's. NYM M775

No Accolades/No Lies—Interested only if you do not consider yourself beautiful, sexy, dynamic, independent. Reply if pretty but modest, pleasant, Gentile, 30-45, desire a peaceful life and not originally from NYC. Be secure: send full-length close-up photo/note. NYM M754

Apple Blossom Time—*Spring is a gift* meant to be shared. Thin, attractive redhead, 36, successful business owner. Would love to meet tall, Waspy, level-headed guy with style and sense of humor. Photo/phone. NYM M751

Share Romantic Evenings—Weekend trips, walks in the park with a very handsome, well-built, 5'9", successful, well-educated male who seeks a very pretty, intelligent, fun-loving partner, 24-30. Let's put romance in our lives. Photo/note. NYM M786

Dreams Can Become Reality—A beautiful, brainy blond, 41, recognized and recognizable professional. Model looks. Sophisticated, warm, spontaneous, flexible, financially secure. Penchant for the good life: caviar, Capri, candles, Cote d' Azure, caring, Cote Basque and cookies. Loves tennis, music, romantic nights, opening nights, starry nights and shining knights. Seeks intelligent, good-looking, highly successful, financially secure man, 40 plus. Sincere, warm, spontaneous, good sense of self...humor...style and values. Please send photo/note. NYM M895

Successful LI Dentist—38, divorced Jewish father. Nice guy, good-looking, easygoing. Financially and emotionally secure. Enjoys most everything - just need the right woman to share with. Desires warm, compassionate, slender and pretty woman for fun, romance and commitment. Children welcome. Phone/note and photo preferred. NYM M735

Striking Brunette—Bright, spirited, Wasp lady is comfortable in sweats or silk. Loves the beach, skiing, books, the Met and Mets. Seeks trim, imaginative, fun-loving guy, 35-45 to share good times and more. Photo/note/phone, please. NYM M765

Warm, Successful Financial Planner—Father, 38, Jewish, undergoing metamorphosis. Desiring partner, lover and confidant. If you are in shape, educated, open-minded, honest, have a sense of humor and enjoy being held, please let me know by note and photo. NYM M966

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Professional, Single Jewish Female—32, 5'4", blond hair, blue eyes, attractive, intelligent, caring, sincere, nonsmoker. Looking to meet single Jewish male, 30-35, with similar qualities, for a meaningful relation. Note/photo/phone. NYM M744

Brunette Beauty Seeks Magnetic Male—Slim, sensual, 39. You're successful but unpretentious, attractive, nonsmoker, 42 plus. Together we're fun, romantic, committed. Photo a must. NYM M851

Let's Create Camelot—If you're comfortable with your true self, a tall, dark, good-looking, successful man, a good hugger - you're the one! I'm a 5'7", dark, attractive Jewish woman, 38, with big brown eyes and a sensuous soul. Humor, passion, love and trust will build our world. In person I speak in full sentences. Your warmth is a must! Photo/phone. NYM M929

Artsy Blond MBA—Pretty, slim, 34. Seeks warm, tall adventurer. Photo. NYM M889

Independent But Lonely Widow—Jewish, 5'4", trim, attractive. Longs to meet selective, 65ish gentleman who remembers the past, wants to share the present with a very special lady. NYM M852

Beautiful, Brainy, Artist—Upper east-sider, desires an unconventional, earthy, handsome man, 40-55, to have and to hold. Photo/note/phone. NYM M947

Black-Hispanic MD—36, 5'7", slim, attractive, one child, seeks professional male, easygoing, for friendship or more. Race not important. Note. NYM M948

Seeking Elegant Lady—Cultured, mature, 50, for senior gentleman who winters in Florida and summers in NY, or whatever. Photo/note, please. NYM M856

Separated Mom—Sane, secure, 36, 5'8", Jane Fonda looks. Looking for nice man, 36-42, for friendship, fun, movies, dinners. Let's see what happens. Note/phone/photo. NYM M854

Elegant, Witty, Salty—Man, 50's, keen on ideas, films, photography, fun. Seriously seeks sweet, smart, pretty, vivacious professional woman, 30's-40's, Manhattan/Westchester. Photo please. NYM M857

Bubbly, Blue-Eyed Blond—5'3", slim, 30, witty, attractive Jewish professional seeks a cute, caring, romantic Jewish male, 29-39, with a warm heart and keen mind for lifetime of hugs and happiness. Photo/note/phone appreciated. NYM M865

Man Of Substance—31, 5'8", 150, seeks match with woman 23-31, slim, with beauty, brains and self-esteem, nonsmoking, Ivy-grad with many aspects. Note/phone/photo. NYM M981

Pretty, Green-Eyed Blond—Educated, traveled, upbeat personality. Seeks attractive, successful, intelligent man, 57-63, fond of dining, travel, sharing good times, lasting relationship the goal. NYM M858

Is Anyone Home?—This successful, Jewish professional man, 42, will not speak to answering machines. If you are a never-married, Jewish professional woman with strict morals, no older than 35, and if you will answer your phone when I call, then we should speak and meet. No drugs. Manhattan and LI preferred. Phone/bio/photo. NYM M859

Good-Looking Judge—Athletic, slim, interested in music and the arts. Seeks pretty, slim Jewish professional, 35-42, for serious relationship. Note/photo/phone. NYM M864

Beautiful, Joyful Spirit—Seeks man over 45, possessing observing eyes, sexy brain, artistic soul and Jewish heart, for happy times. POB 4450, Great Neck, NY 11023

Warm, Pretty—MBA/anthropologist, 31, Jewish. Seeks 'yellow brick road' adventures with wise, witty and wholesome wizard. Note/photo. NYM M819

Japanese Beauty Sought—Attorney/entrepreneur, 41, with east side penthouse, diverse friends and varied interests, seeks Japanese woman to make it all complete. Photo/phone/note. NYM M734

Baleboosteh—55 years young, attractive, with active career, looking for man, 55-65, who wants to enter the 21st century sharing loving, laughing, living. NYM M862

Marriage-Minded—Hard-working, Jewish, non-yuppie MD, 37, 5'7", 145. Interests include classical music, reading, old movies and running. Seeks a slender, bright, pretty woman, 24-35, with similar interests. Photo/note/phone. NYM M750

Bingo!—You've just won a dynamic, beautiful, green-eyed redhead, creative, classy, romantic and fun. If you're an attractive, successful, humorous, quality, worldly man of 52-65, you may claim your prize with photo/note/phone. NYM M863

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM U220

STRICTLY PERSONALS

Barbecues, Beaches And Ball Games—This 5'3", super-attractive, slim professional woman, 33, would like to share these and other summer pleasures with a Jewish male, 33-39, who can have fun and won't panic at the phrase - long-term relationship! Photo, please. NYM M752

Handsome, Huggable—29, 6'3", athletic Jewish male who loves outdoor sports, laughter and cooking, seeks warm, fun-loving counterpart. NYM M867

A Closet Romantic—Will you open the door? Man, 30, with MD and PhD - warm, caring, funny, attractive, adventurous, athletic, eclectic and, yes - romantic. Seeking woman to evolve with him through friendship, love, marriage, parenthood and grandparenthood. Photo helpful. NYM M866

Pretty, Unpretentious Professional—Single female, 37, somewhat shy, wants to meet an easygoing, upbeat congenial man who likes long walks, Greek dinners and the Metropolitan Museum. NYM M868

Red, White And—Blue that we haven't met. I am a very attractive (really), genuine, stable, caring, trim, stylish, 5'4", redhead, 49, waiting for the right and bright Jewish man, 50-60, nonsmoker, with good sense of humor and values, successful at what he does. My standards are high. If yours are too, please send note/recent photo/phone. NYM M873

Striking Blond—Beautiful face and figure, successful PhD psychologist, divorced mom, slim, sexy, soft, spirited. Seeks equally exceptional, slim, good-looking, successful professional or executive man, 38-48, who has the expanded imagination and soul of an artist and wants a passionate, everlasting relationship. Being Jewish and highly educated with street smarts helps. A sense of humor and the ability to nurture is essential. Photo/note/phone. NYM M785

Beautiful, Green-Eyed Blond—Ex-model seeks refined gentleman, 39-49. GQ looks, dark hair/light eyes preferred. Kind, irreverent, witty, classical music/arts lover. Nonsmoker. Photo/note. NYM M874

Rabbi/Therapist—Strong, sexy, creative. Seeks pretty, loving intellectual, over 21. Photo a must/returned. NYM M872

You Gotta Believe—In romance and the Mets! Pretty, slim professional female, 26, seeks special fan. He's tall, 26-35, handsome sensitive guy, ready for a relationship. Love of travel, films, theater a plus! Photo/note. NYM M875

Back From Paris—Writer seeks caring man, 49 plus, for friendship. NYM M876

Experienced, World-Cruising Sailor—Seeks nonsmoking woman, 30 plus, for New England cruising summer, Caribbean next winter on 40' sloop. Long-term relationship sought. Positive attitude more important than sailing experience. RSVP interests/phone/photo. NYM M882

Snap Out Of It!—Here I am. Stunning, sensuous, spirited, sensitive Jewish female. Looking for her endless love: outgoing, spontaneous, tall handsome man who wants commitment, 30-42. Bio/photo/phone. NYM M808

You'll Call Your Best Friend—After our first date! Extremely pretty, 40, petite Jewish woman, seeks confident, successful, intelligent man, 40-50, with traditional values and love of life. Photo. NYM M811

CEO, Single Creative Professional—Looking for summer fun and a male answer to The Corporate Challenge. Bio/photo required. NYM M809

28-Year-Old, Jewish Female MD—Dedicated to the comforts of it all, passions of mind and body. Looking for someone independent - satisfied of vocation but always questioning issues of spirit and soul. Photo please. NYM M812

Romantic, Vivacious—Jewish female, 33, seeks affection from the right Jewish man for a long, long time. NYM M883

Successful, Marriage-Minded—Wall Street exec, attractive, late 40's. Seeks attractive professional woman in 30's to share pleasures and vicissitudes. Photo/note/phone. NYM M815

Pretty, Fair-Haired—Professional woman, 33, slim, spontaneous but down-to-earth, cultured, insightful and very funny. Seeks man, 30-40, intelligent, loving, with integrity and depth. Letter/photo/phone. NYM M817

Polished, Slim, Sexy—Accomplished, secure, pretty lady seeks powerful, upper class, tall, preppie Wasp, 40's-50's, to share affectionate friendship, laughter, quality time...and maybe more. Note/exchange photos. NYM M838

Where Is The—Bright, sensitive male, 51-65, who wants to have a joyful relationship with this green-eyed, professional, slim, attractive, sharing, caring widow, Westchester? It's spring - arts, dinners together, Sundays together. Photo/bio. NYM M828

Lady Publisher—Smart, empathetic, pretty, high-energy, longs to meet upper-echelon, ambitious, genuinely nice man over 40. NYM M825

Wall Street Writer—Jewish male, 32, MBA, playful, successful, caring. Will give his heart to an honest, educated, attractive woman. Photo appreciated. NYM M822

Striking But Down-To-Earth—Perceptive, personable, professional woman. Seeks tall, reliable, successful man, 35-45. Must have neuroses in check and time to be serious. NYM M823

Well-Known Media Personality—Charming, appealing and charismatic. I'm middle-aged, financially secure and Jewish. I seek a "real" woman who is affectionate, intelligent and bubbly. I will make your life very pleasant. I'm looking for a serious, committed relationship. Phone/photo please. NYM M827

Quality Guaranteed—Handsome, single Jewish male, 24, 5'4", professional. Seeks fun-loving lady who enjoys many aspects of life and believes friendship is the most important part of a relationship. Photo, appreciated. NYM M824

Romantic Gentleman Of Substance—Looking to meet beautiful, bright, shapely, nonsmoking lady, 28-40. I am divorced, no children, attractive, athletic, successful, 40ish, 5'8". Photo a must. NYM M826

Terrific All-Around Guy—Great-looking, bright, very nice, successful attorney, 35. Seeks truly pretty, warm, educated woman, 25-33. Photo a must. NYM M829

Pretty Westchester Executive—Petite blond with diverse interests, seeks similar guy, 43-53. Bio/phone/photo. NYM M891

Green-Eyed, Brainy Beauty—Artist/editor, 31, self-assured, nonreligious. Seeks caring single male, nonsmoker, any race. NYM M831

Jewish Prince—Looking for his princess. I'm 29 years old. I'm looking for a friend to share all that life has to offer. Phone/note, please. POB 617, NYC 10101

Sailing Woman?—Husband and kids left? Career getting boring? I would love to find someone with whom to plan some major sailing ventures around a really great and lasting relationship. I'm young 50's, attractive, affectionate, 6'1", slim, Ivy-educated, Waspy agnostic. High on good music, good thinking, good humor and good health. Anyone there? NYM M848

If "Mike Hammer's Brunette"—Is what you're looking for - look no more. Just be 30-40, tall, sexy-looking, with eyes that mesmerize. Be sure you can handle this 35-year-old lady who is financially secure and comfortable with who she is. Queens or LI preferred. Photo a must. NYM M725

Life Is Enhanced When Shared—I am a pretty, 5'9", slender, white, 40-year-young divorcee living in Westchester, working in NYC, enjoying most everything life offers. Wish to meet man with energy to match mine, who knows who he is and where he's going, who values and returns honesty, genuineness and loyalty, is caring and generous and who welcomes a relationship with my 10-year-old son and the possibility of commitment. Note/photo/phone. NYM M896

Chinese Male MD—Kind, sincere, seeks American lady, 30's. Photo. NYM M892

Vibrant Female Managing Editor—Seeks special edition. Style should be mature, honest and professional with flair. Text must be masculine but show definite sensitivity and include several paragraphs on culture and romance. Position requires potential for serious communication. Copyright date, 1940's. Tall (6'plus), slender editions will receive preference. Bio and photo a must. NYM M939

Successful, Handsome Physician—I'm sincere, never married, 37, 6', with varied interests. Desires warm, attractive female, 22-35, for lasting relationship. Photo, please. NYM M893

You're A Gentle Man—I'm a gentle woman. Jewish, 32, pretty, slim. I love jeans, sneakers, oceans, warm weather, weekend trips. Professional by day, relax and dinner by night. You're 28-40ish. Note/photo/phone. NYM M921

Nice Guy Wanted—Credentials don't impress me, sensitivity does. Female writer, 29, intelligent, warm, attractive blond, seeks male 29-38. Send letter, photo if possible. NYM M931

Man Poised For Healthy Relationship!!—Needs honest, vulnerable, open woman in 30's, to celebrate life with intimately. Must be bright, secure, lithe/slim/firm, wholesome, assertive, soothing, accommodating, witty, sensual, clean and alluring (my discriminating tastes beg your pardon). I am 5'9", trim, intense, loving, strong, self-aware, sensitive, worldly, accomplished, reliable...a nonsmoker, Jewish, very handsome, 42, with sex appeal and vitality. My standards are high, my flaws annoying - have mercy, please flirt with me!! Marriage in future, perhaps child (possibility for "Mr. Mom" assignments). Photo, please. POB 5361, Englewood, NJ 07631

Intelligent Beauty Needed—I am a businessman who came to Babylon-On-The-Hudson from a small town and worked too hard for many years (I know, it's a widespread cliche - but it's true). In recent years, I have reformed and now devote significant effort to finding a beautiful woman with whom to share my life and enjoy the glories of New York. (Oops! Another banality slipped out!) Some of the greatest art, opera and ballet on earth are availible here. My interests also include nature, philosophy, history and yummy groceries. (Egad! The underlying hayseed keeps leaking through my pseudointellectual facade as a pompous executive). I have good manners, am warm, upbeat, tolerant, understanding and not possessive or domineering. I seek a long-term love through friendship with a real woman - not the unrealistic formula-quest for "True Love" with its inhumanly cruel demand for some "Divine Angel" who can live up to the immature, perfectionist fantasies of a man. However, for me, a relationship must include a physical side - without manipulation, tricks or lies - in order to move on to any deep personal intimacy (that's right, just one more slimy New York creep!). Minor negatives are that I am not into travel, sports or dancing. I am nonreligious, not seeking marriage now, and do not want children. Also, I am only average-looking, though extremely presentable. I am 40, 6' tall, 168 lbs, hazel eyes with short dark hair, clean-shaven, no glasses. I long for a woman who is thin, pretty and well-groomed. She need not have any particular involvement in my hobbies, but it helps if she has a few serious interests of her own and a desire to grow. I have little concern for a woman's family background, social status or formal education. In many ways I am undemanding and very easy to please - I do not demand to be "swept away" before considering a woman seriously as a permanent partner. I prefer a woman 18-30 years old - but of course she can be older if exceptionally thin and pretty. I avoid problem drinkers, heavy druggies and gold diggers. A letter about yourself, physical description, photo or photocopy, and home phone would be appreciated; if you are not serious enough to bother with all four, I will not bother to follow up. Take your time - I am not running off anywhere with anybody. Just think about yourself in light of what little you now know about me. If there is any reasonable fit, I hope you find the courage to respond. NYM M904

Physician, 35, Jewish—Conservative, handsome, 5'6" tall, slim, financially secure, marriage-oriented. Seeks bright, attractive Jewish female, over 25, for permanent relationship. Phone/photo appreciated. NYM M908

Popcorn And Stolen Kisses—Comely, bright Jewish female, 33, a bit movie mad, seeks kind, intelligent, funny Jewish male, 28-38, to share film, talk, rock, jazz, good food and more. Photo/phone. NYM M906

Gorgeous Female Lawyer—With a touch of tomboy and imp. Tender and affectionate as well as smart. Looking for successful, confident man with wit (47-58), who can giggle and cry. For serious relationship. Note/phone. NYM M899

Sexy, Bald And Sensitive Male—41, desires sexy, bald-loving and sensitive woman. NY/LI. Photo. NYM M903

Handsome Italian—Tall, 29, computer professional. Seeks beautiful, intelligent lady. Note/photo. NYM M907

A Meaningful Relationship—Is what I want. Attractive, caring, sensitive, generous, trim, 27, 5'10", male. Enjoys dining out, movies, music and sports. Seeking a pretty female to share all this and more. Photo/note appreciated. NYM M909

NJ Model—25, 5'3", college grad, nonsmoker, seeks handsome, sincere, professional male. Photo. NYM M910

Remember A Song?—"Five foot two, eyes of blue, but, oh, what those five foot could do!" You and I (5'4", girl, 58) are slim, active, nonsmoking, educated, secure, gentle-mannered, with humor and heart. Photo, heart X-ray okay. NYM M911

Jewish Male Attorney—29, big kid with big heart. Honest, very handsome and everything else. Need someone to care for and vice versa. Photo/note. NYM M913

Excuse Me—Would a bright, pretty, black, Rubenesque professional woman, 30's, open to a caring relationship, be of interest to a warm, attractive, single man, 35 plus? Race unimportant. NYM M949

Tender Offering—Female, 32, equally happy at Yankee Stadium or in Cannes. Energetic, funny, warm, uncomplicated, with a love for fine things. Seeks similarly inclined, attractive, athletic, special male. Note/photo appreciated. NYM M950

Special Request—39-year-old, high-powered Manhattan executive - tall, handsome, fit - who is very dynamic in business terms but prefers a more low-key role in his personal life, seeks a special lady: mesmerizing, refined, very attractive, thin and passionate. Photo, please. NYM M918

Stop Right Here—I'm that pretty, sexy, fun Jewish female you're looking for. You are very handsome, successful, emotionally secure, 25-35, and over 5'9". Please send photo. NYM M938

I Want A Woman—Younger, smarter, more artistic, nicer-looking and a better lover. At 58, I am a lot. NYM M920

One-Man Woman—Desires one-woman man who values an honest, caring relationship. I'm a head-turning Manhattan professional, 32, 5'6", a blue-eyed brunette who's well-dressed, well-traveled, well-spoken. I seek a highly intelligent, warm, successful, attractive, charming, nonsmoking man who is 38-55 and ready to take a risk. Note/photo/phone. NYM M922

Attractive, Successful Businessman—45, seeks interesting, interested woman, 28-38, committed to life's pleasures - dining, traveling, etc. and relationship. Photo. NYM T365

Very Good-Looking, Successful—Affluent NYC executive, early 40's, 6'2", 175 lbs, athletic, well-educated. Enjoys travel, music and the outdoors. Seeks attractive Christian woman, 26-35, full of life, with a sense of style and class. Photo/note for reply. NYM M941

Attorney—Marvin Hamlisch look-alike, interested in art/travel, seeks Ali MacGraw type for starring role. Please be 27-32, Jewish, emotionally secure and have great sense of humor (to laugh at all my jokes). Note/photo/phone. NYM M924

Mozart-Playing Prom Queen—Elegant, sexy Jewish PhD, 5'7", 122, Phi Beta Kappa stunner. Seeks cultured, very successful, superb Ivy intellect with humor, class, smashing style and kind heart (37-52), for serious duet. Photo preferred. NYM M925

American Indian—Would like to meet gentleman between the ages of 30-50's, to pal around with and for future commitment to marriage. I enjoy the city as well as a little bit of country. NYM M926

Creative, Fun, Genuine—Jewish female, 31, attractive, caring, honest, bright, versatile, unpretentious. Seeks a man who has integrity, likes to laugh, is fun, romantic, imaginative and caring. NYM M927

Handsome Jewish MD—26, seeks one very special lady. I'm 5'9", in great shape, with eyes of blue and a heart of gold. Let's share our lives. Note/photo. NYM M952

Attractive, Spunky Woman—Seeks witty man, 32-40, nonsmoker. NYM M934

Italian Businessman—Seeks friendship and romance with an elegant and sophisticated, mature lady. Please, phone/photo appreciated. NYM M957

Pot Of Gold—At the end of your rainbow. If you're an easygoing, attractive Jewish female, this nice-looking, together Jewish guy, 33, 5'6", 140 lbs, wants to make your life sparkle. Let's hear from you. Photo appreciated. NYM M641

Soft, Appealing Widow—Petite, nonsmoking, non-religious Jewish professional, seeks wise man, 54-65. NYM M642

Are You A Man—With brains and brawn, passion and irony, humor and integrity, drive and some couch potato tendencies? If you are, we could enjoy politics and poker, theater and travel, philosophy and psychology and maybe a great deal more. I'm an attractive, successful executive who has lived and worked abroad and has hit the campaign trail for several winning candidates. Let me hear a bit about you, along with a photo - and we can trade war stories over a drink. By the way, you should be in the 45-55 age range. NYM K843

2nd Chance—Christian professional, 36, NY-born, Haitian female. Seeks same - 36, youthful, marriage-minded male, 28-33, very American plus Creole. Enjoys song and dance. Please no kids or smoke. Photo a must! Ecc. 3:1 NYM M658

Good Looks, Fantastic Personality—NJ DDS, 42, Catholic. Seeks chic, elegant, glamorous, spicy lady, 27-37, for romance, commitment. Photo. NYM M655

Beauty, Glamour, Brains—34, seeks very handsome, crazy beau. NYM M974

Last Empress Wanted—Be charming, intelligent, successful. Note/phone/photo, insures reply. NYM M975

Successful Guy—39, seeks pretty, witty, 28-32, nonsmoker - Jewish lady who likes drives in the country, walks on the beach, formal parties or TV at home. Photo/note. NYM M746

Sweetheart Wanted—For serious relationship with professional, handsome male, 38, 5'10", honest, warm, easygoing, Christian. Photo please. NYM M733

Looking For Money?—Then pass ad. Handsome, energetic, 34, man. Seeks "good" mate, 22-32. Photo. NYM M844

Smart, Funny Thousandaire—Creative professional, 34, seeks secure woman who is dynamic and loves the arts. You write, we meet, we click, we look no more. Note/photo. NYM M792

Adorable Male Playwright—30's, romantic, a million laughs, explorer in the New Age movement. Seeking serious relationship with artistic, pretty 212. Note/photo. NYM M805

Gay White Executive—Who has everything including loneliness customary at the top, desiring fairly quiet man - 30-35, with some intellect, for lasting relationship. I would like to supply anything that might be missing to secure lifetime happiness. Drop note/photo/phone to someone in mid 40's. NYM M656

Young European Lady—Ex-diplomat, 5'5", very pretty, self-supporting. Seeks serious relationship with handsome male counterpart. Photo. POB 862 NYC 10024

Handsome, Dynamic Surgeon—34, white, 5'11", 165, quality gentleman. Seeks healthy, never married, 20's, model/cover girl, with sincerity, wit and charm. Portfolio, photo/note/phone. NYM M881

Only The Best—This world has to offer my gal and me. I am 37, Jewish, a highly motivated superachiever and Chairman Of The Board of a company I founded. Please be 25-35, tall, strikingly attractive, free to travel, willing to go as far as we can in this world. Photo a must. NYM M846

Fantastic, Fit Physician—Looks to share friendship, loyalty, trust, honesty, growth, laughter, love, respect, fun - with a healthy woman, 25-34, 5'2"-5'6". Photo. NYM M835

West Side Woman—Late 30's, adult educator (former lawyer), enjoys helping others. Looks great in short skirts. Seeks NYC area man to 46. NYM M845

Jewish Male Optometrist—44, 5'11", 170 lbs. I enjoy tennis, jogging, and boating. I am financially secure, looking for someone to share. Phone/photo. NYM M834

Jewish Female Lawyer—31, 5'6", Ivy-educated, attractive, unpretentious, quick-witted, family-oriented, seeks male counterpart. NYM M839

Liz Taylor Look-Alike—50, slim, seeks single white Catholic male. NYM M830

Bright Blond Businesswoman—29, focused, unpretentious, lighthearted, who enjoys the excitement of the city, country pleasures, waterfront retreats and different types of people. Interested in meeting normal, friendly, ambitious male, 27-40. Photo, if available. NYM T363

Outdoors Lover—Single, tall slim blond beauty, with two small children, seeks upbeat athletic man who embraces life's great adventure. NYM M847

Last Of The Great Idealists—Single Jewish female, mid 30's, interesting and attractive, 5'8", successful career in the arts. Hopes to find a man who is: 35-45, bright, dynamic and warm, has a good life but wants more. Seeking relationship with romance, friendship, commitment and laughs too. NYM M833

Attractive, Educated, Successful—33, black female easterner living in Chicago. Loves jazz, politics, sports, traveling. Seeks same in male, 35-45. Send photo/letter. NYM M840

Good Things Come In Small Packages—This energetic travel-and-sports-minded health professional seeks Jewish male, 30's-low 40's, family-oriented, for serious relationship. NYM M841

Romantic Male Attorney—35, seeks bright, affectionate, petite Jewish lady, 25-35. Photo required. NYM M915

This One's For You—A good-looking, CT, Jewish professional male, 38, 5'10", in fine shape, with sensitivity, values, charm and a sense of humor, seeks a compatible, pretty, slim Jewish female, 28-37, with a genuine desire for a very special relationship. Letter/photo/phone, please. NYM M888

Wanted: 50 Plus Man—Cultured, special - for vivacious, perspicacious, pretty lady. Great reward possible. NYM M940

Long Blond Mane—On the slightly wild side, blue-eyed beauty. Ivy PhD, eclectic, progressive woman, 27, 5'8". My hero: 29-40, 6' plus, broad shoulders, secure, stable, sensitive and understanding, interested in equal, mutually giving, potentially permanent relationship. No smokers. No egotists. Photo. NYM M665

Let Me Spoil You—In a loving, committed, sensitive, sensible relationship. Tall, Jewish Manhattan attorney, nonsmoker with diverse interests, seeks a caring, bright, attractive Jewish professional lady (27-34). Let's share everything life has to offer. Photo/note/phone. NYM M902

Wanted: Sexy, Intelligent Female—Tall, ruggedly handsome ex-workaholic now has the time and means to really enjoy and share together what life has to offer. Photo/phone. NYM M932

Warm, Caring Oriental Woman—46, independent, seeks warm, humorous, successful man, to share movies, museums, the countryside. Photo/bio. NYM M986

Ski Advertisers—Call New York Magazine's *ski travel section. 212-971-3155.*

ANNOUNCEMENT

April 28—6 pm, 52nd & 7th. Our eyes met and held. Thunderbolt? This petite blond wants to know who you are. NYM M970

Barrie—Lonely in Houston, missing you and The Oasis. I love you.

"Daaarling"—Happy belated 35 - feels 25. The Blimp. No comment, Squarehead.

Japanese-English Language Exchange—Serious inquiries only. NYM B833

Single Parent Travel—Professional woman seks group for parent/teen August travel in England. NYM M880

Two Weeks In New Zealand—Outdoorsman, loves fishing and hunting, desires female companion for expense-paid two-week vacation in New Zealand. Woman, 25-35, must wish for a more permanent relationship. Fly-fishing proficiency preferred, but openness to learn okay. Photo and descripton required. NYM M660

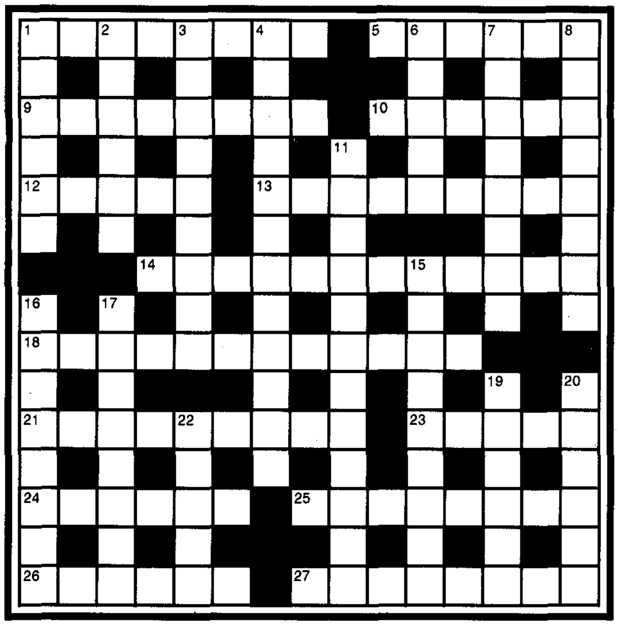
PEN PAL

Black Single Male—Seeking correspondence with female, 21-45, size, age and racial status unimportant, but sincerity is. NYM T364

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Drug a doctor took. (8)
5 Left in carriage and pair. (6)
9 Metallic element of fruit taken out of a can. (8)
10 Half the embrocation used in the cricket club's from here? (6)
12 Accommodation once intended for spinsters? (5)
13 Patronised by readers wanting to reserve a seat. (9)
14 He'll show benevolence with it and help orphan in distress. (12)
18 Ambiguously giving a description of how an egg is formed. (12)
21 The pathos of hungry animal pressing against effeminate young man. (9)
23 Lists a near-riot. (5)
24 Charm the stubborn by teasing, initially. (6)
25 Nurse going round in what is left. (8)
26 English loch side. (6)
27 Pack needs cards dealt from it, the sailor found. (8)



DOWN

1 Spiritless doctor to pooh-pooh. (6)
2 Princess has poorly made crown. (6)
3 Cooks large bone I found in position at the head. (9)
4 A colossal number on the excursion to see the fireworks. (12)
6 Makes eyes go back to front. (5)
7 Write label attached to figure. (8)
8 Did very well, the discharged prisoner? (8)
11 Secured with ropes to a railway track? It's the limit! (8, 4)
15 Brief moment in which part of the insect becomes visible. (4, 1, 4)
16 Hold liquor as a memento. (8)
17 A titled union leader manoeuvred into high position. (8)
19 The girl is out of breath. (6)
20 Feeling aroused by the sort of trick with which an anarchist is linked. (6)
22 Girl indicating direction that is taken by the engineer. (5)

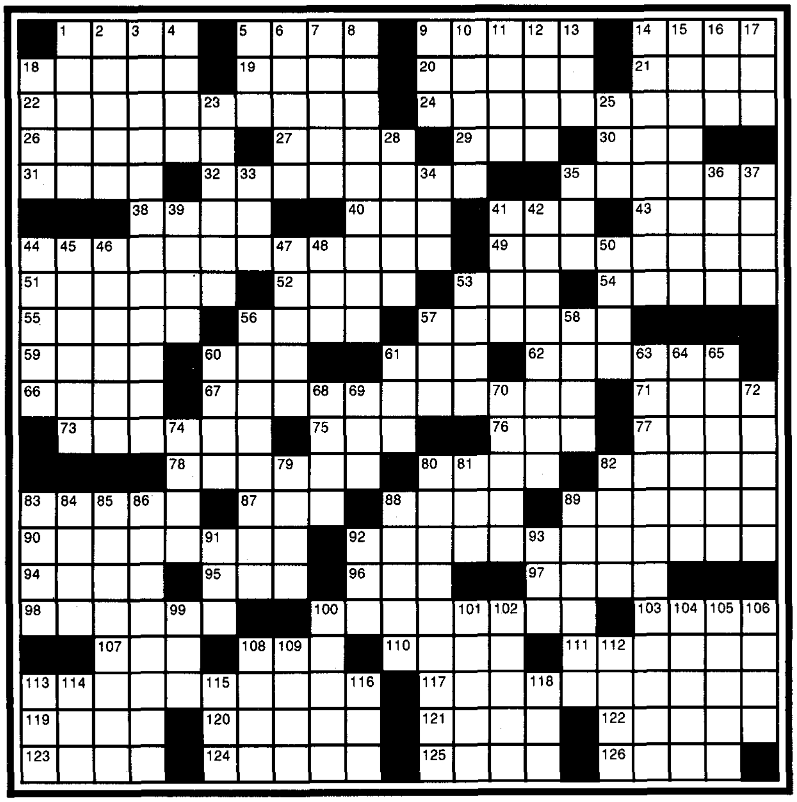
'KITCHEN MISHAPS': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

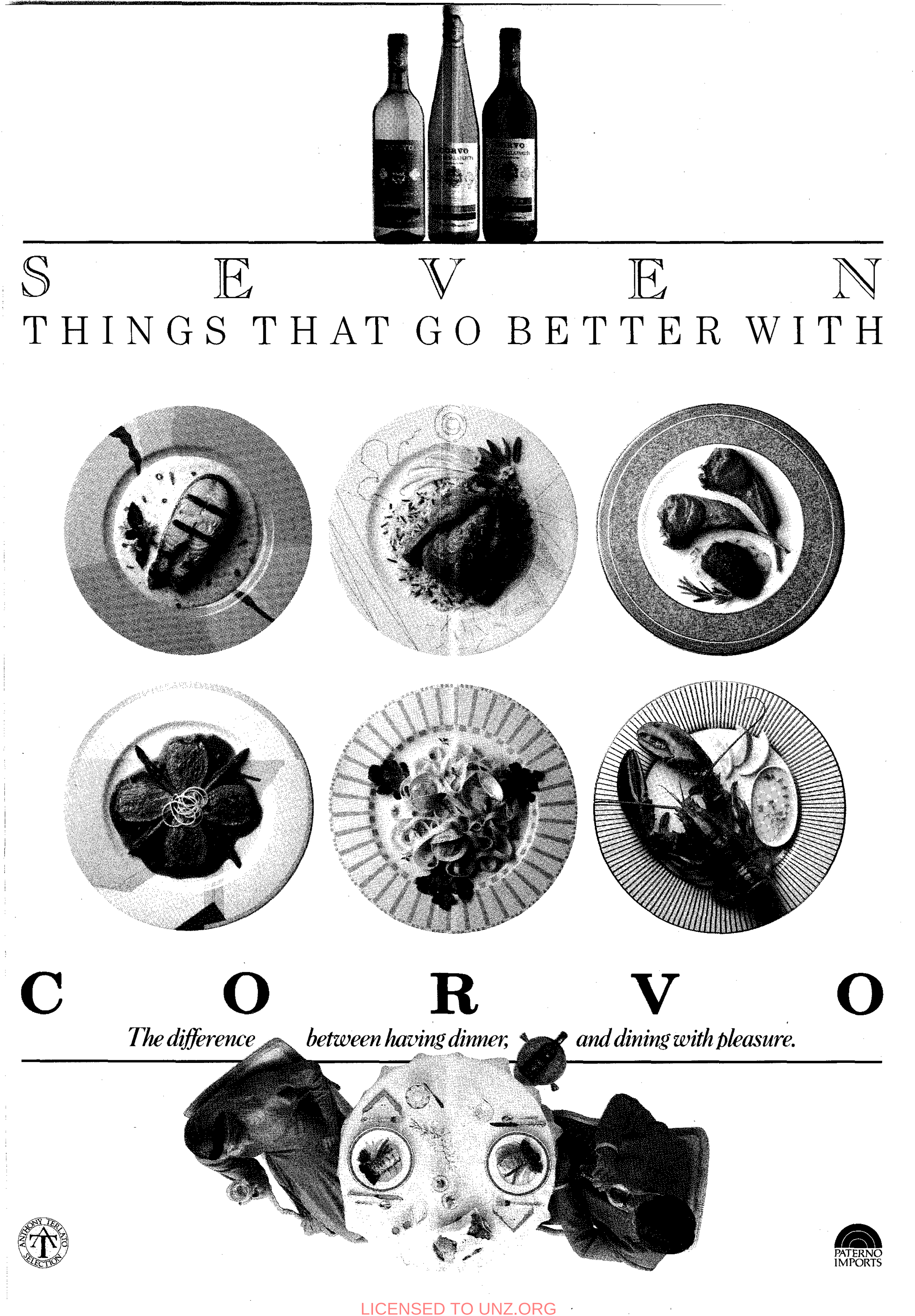
1 Hansoms
5 Of the ear
9 Captain's superior
14 Finnegan's festivity
18 Mongolian range
19 Arp's art form
20 Patti LuPone role
21 Object of adoration
22 What a grain does
24 What a citrus does
26 Act as pilot
27 Diner sign
29 Norma or Charlotte
30 Sen.'s colleague
31 Faculty head
32 Leis
35 Result of churning
38 Well-ventilated
40 Go courting
41 Vital statistic
43 Leisure: Fr:
44 What a crustacean does
49 What a cola does
51 Pass, as time
52 Puts down
53 Spielberg aliens
54 "Lead —— into temptation"
55 TV, British style
56 Elongated fish
57 German toast
59 Neighbor of Java
60 Suffix with pay
61 Food from taro
62 Weather-map line
66 Coup d'——
67 What a spice does
71 Prayer closing
73 Detroit duds
75 Yoko
76 M-G-M's lion
77 Manhattan art showplace: abbr.
78 In purdah
80 Slave Scott
82 James —— Garfield
83 More than plump
87 Belonging to us
88 Legal successor
89 Actor Everett
90 What a beverage does
92 What a dessert does
94 Nobelist Wiesel
95 Silencing utterance
96 Pay dirt
97 Gaelic girl
98 Irk
100 Walker's sound
103 Lone Ranger's cry
107 Most of Antarctica
108 Londoner's break
110 Fashion VIP
111 "A Room —— Own"
113 What seafood does
117 What a vegetable does
119 Prepay the pot
120 Concur
121 Big Apple abbrs.
122 Chateaubriand heroine
123 Below baritone
124 Verdun's river
125 Liquor with teriyaki
126 Vane headings: abbr.

DOWN

1 Garlic unit
2 Heart chambers
3 What a fruit does
4 Ready the flour
5 Harem room
6 Donee
7 Shining example
8 Those shipwrecked
9 Alice's TV boss
10 Asserts
11 Iwo ——
12 Nebraska county
13 Managed
14 Phone cut-ins
15 Parenting choice
16 One of Sennett's finest
17 Chi. trains
18 Mil. school
23 Stowe villain
25 Actress Joanne
28 Winter downfalls
33 Scottish resort
34 First notes
35 Sofa, converted
36 Nickname in hocke
37 Remainder
39 Bitsy's go-with
41 In the matter of
42 Dished the dirt
44 Practice laissez-faire
45 Acid salt
46 Sentimental song
47 Newly washed
48 Shastri of India
50 Flivver
53 —— go bragh
56 Slurrings
57 Not neg.
58 "What —— rare as a day . . .?"
60 Give the eye
61 Con's opposite
63 What a vegetable does
64 Ethically neutral
65 Order back
68 One on the move
69 Sign off
70 Quick on the draw
72 Christens
74 Partner of anon
79 Luxuriant
80 Items expunged
81 Estuary
82 Beggar's request
83 Harbinger
84 Liver fluid
85 Snobs
86 Preliminary drawing
88 Salome danced for him
89 Fasten in a certain way
91 Kind of tax
92 Guck
93 —— de France
99 Guitarist Paul
100 Counterfeits
101 Natasha's cousin
102 Halloween alternative
104 Spouse's relative
105 Cheerleader's repertoire
106 Greek peak
108 Buster Brown's dog
109 Face-powder shade
112 Monks' titles
113 Terrif!
114 Pig —— poke
115 Kiltie's cap
116 Behold
118 Simple sugar



Solutions to last week's puzzles appear on page 154



SEVEN

THINGS THAT GO BETTER WITH

CORVO

The difference between having dinner, and dining with pleasure.

ANTHONY TERLATO SELECTION

PATERNO IMPORTS

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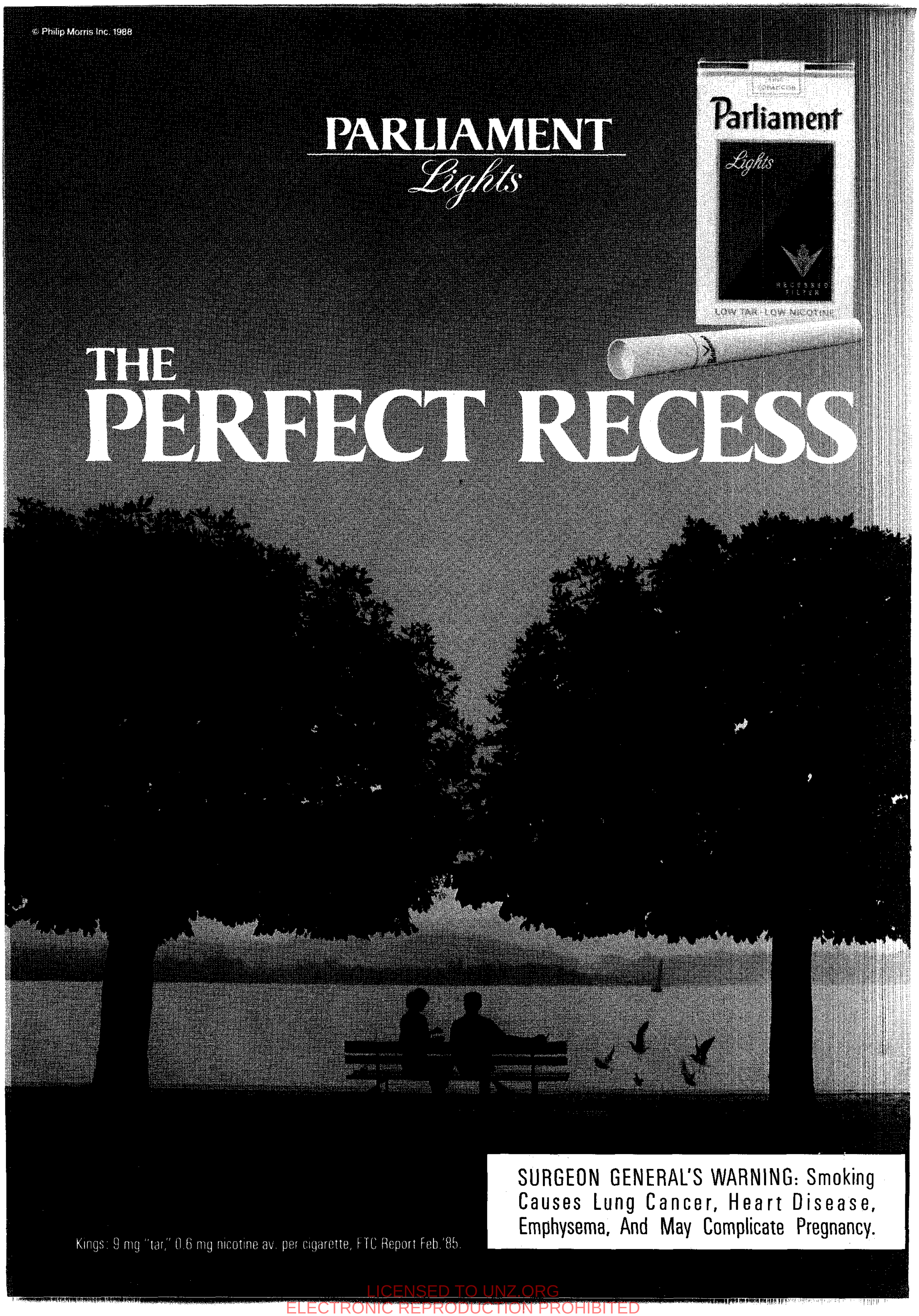
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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Kings: 9 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Feb.'85.